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heard by him during many years. These notes of stories and conversations have a higher value than the personal facts of Malone's life. For about ten years, he jotted down the good things which flowed round good men's feasts somewhat constantly; afterwards, less regularly, though still occasionally; and the mass of gossip thus gathered up by him is now given for the first time in a full and continuous stream as he set it down. It forms a very large appendix to Sir James's Life.

From this heap of gossip on men and books we shall borrow somewhat largely. Many of the facts set down by Malone as the news of his day—the sly, secret history of his times—are now the common property of the world. Much that is told of Pope, of Burke, of Johnson, has been gathered in from other quarters by the tribe of biographers. Yet a good deal remains with a certain freshness and character upon it. Even those passages, of which the substance is already to be found in Mr. Croker's 'Boswell,' or in Mr. Carruthers's 'Pope,' have often an interest of their own, either as proving the general soundness of Malone's information, or for some slight incidental touch of manner, which adds, if not a fact, a sort of perfume, to the tale.

As the subjects of Malone's table-talk have often little or no connexion with each other, we shall not trouble the reader much about the order in which the paragraphs appear. His convenience may be best consulted by our throwing the chit-chat and anecdotes into a few simple groups, just as they seem to illustrate the particular person on the scene.

We begin with a few words about Lord Mansfield:—

"Lord Mansfield told Mr. W. Gerrard Hamilton this winter (1782), that what he most regretted to have lost by the burning of his house (at the time of the riots, set on foot about three years ago by that wicked canting hypocrite Lord George Gordon) was a speech that he had made on the question how far the privilege of Parliament extended; that it contained all the eloquence and all the law he was master of; that it was fairly written out; and that he had no other copy. Mr. Daines Barrington informed me that the book here alluded to contained eight speeches made in the House of Lords; all fairly written for the press, and now irreparably lost. When Lord Mansfield (then Mr. Murray) was examined before the Privy Council, about the year 1747, for drinking the Pretender's health on his knees (which he certainly did), it was urged against him, among other things, to show how strong a well-wisher he was to the cause of the exiled family, that, when he was employed as Solicitor-General against the rebels who were tried in 1746, he had never used that term, but always called them *unfortunate gentlemen*. When he came to his defence he said the fact was true; and he should only say that 'he pitied that man's loyalty who thought that *epithets* could add to the guilt of treason!'—an admirable instance of a dexterous and subtle evasion.

"Lord Mansfield told Mr. Hamilton that what Dr. Johnson says of Pope, that 'he was a dull companion,' is not true. 'He was very lively and entertaining when at his ease; and in a small company very communicative.'

On this last assertion of the great jurist Malone has a characteristic comment:—

"Lord Mansfield's account is different from every other, and I believe not true. He is not to be trusted on this head; for he must then have been greatly flattered by being in Pope's company. Besides, his own conversation was never very brilliant, and he was always very fond of bad jokes and dull stories, so that his *taste* and judgment on this subject may be suspected."

Further on, we have another story of Mansfield, served up with Malone-sauce:—

"When Sir J. Reynolds, Mr. Garrick, Mr. Burke, and others went to Lord Mansfield's house to bail Baretti, his Lordship, without paying much attention to the business, immediately and abruptly began with some very flimsy and boyish observations on the contested passage in *Othello*, 'Put out the light,' &c. This was by way of showing off to Garrick; whose opinion of him, however, was not much raised by this impotent and untimely endeavour to shine on a subject with which he was little acquainted. Sir J. Reynolds, who had never seen him before (who told me the story), was grievously disappointed in finding this *great lawyer* so little at the same time."

Among sayings and stories connected with Pope we give the following:—

"Pope, talking once to Lord Mansfield about posthumous fame, said that the surest method of securing it would be to leave a sum of money to be laid out in an entertainment to be given once every year to the first form of Westminster School for ever; and that the testator would by this means ensure eulogiums and Latin verses to the end of the world."

Again:—

"Pope had an original picture of Bishop Atterbury painted by Kneller. Of this picture he used to make Worsdale the painter make copies for three or four guineas; and whenever he wished to pay a particular compliment to one of his friends, he gave him an original picture of Atterbury. Of these originals, Worsdale had painted five or six.—(From Mr. Walpole.)"

Again:—

"Soon after Pope's acquaintance with Warburton commenced, and the latter had published some of his heavy commentaries on that poet, his friend Lord Marchmont told him that he was convinced he was one of the vainest men living. 'How so?' says Pope.—'Because, you little rogue,' replied Lord Marchmont, 'it is manifest from your close connexion with your new commentator you want to show posterity what an excellent poet you are, and what a quantity of dullness you can carry down on your back without sinking under the load.'"

Elsewhere we read (note the characteristic query of Malone):—

"Mr. Hamilton once observed to Bishop Warburton that he thought Pope was a cold man, notwithstanding all his talk about friendship and philosophy. 'No,' said the Bishop, 'you are entirely mistaken; he had as tender a heart as any man that ever lived.' (Query.—Is the Bishop a fair and impartial witness on this point?)"

From the description of Sir Joshua, we have a pencilling of Pope's personal appearance, more minute and curious than the passage in Northcote, on this very scene, would lead us to expect:—

"Sir Joshua Reynolds once saw Pope. It was about the year 1740, at an auction of books or pictures. He remembers that there was a lane formed to let him pass freely through the assemblage, and he proceeded along bowing to those who were on each side. He was, according to Sir Joshua's account, about four feet six high; very humpbacked and deformed; he wore a black coat; and, according to the fashion of that time, had on a little sword. Sir Joshua adds, that he had a large and very fine eye, and a long handsome nose; his mouth had those peculiar marks which always are found in the mouths of crooked persons; and the muscles which run across the cheek were so strongly marked as to appear like small cords."

About Chatham, we read:—

"The late Lord Chatham (when Mr. Pitt) on some occasion made a very long and able speech in the Privy Council, relative to some naval matter. Every one present was struck by the force of his eloquence. Lord Anson, who was no orator, being then at the head of the Admiralty, and differing entirely in opinion from Mr. Pitt, got up, and only said these words, 'My Lords, Mr. Secretary is very eloquent, and has stated his own opinion very plausibly. I am no orator, and all I shall say is, that he knows nothing at all of what he has been talking about.' This short reply, together

with the confidence the Council had in Lord Anson's professional skill, had such an effect on every one present, that they immediately determined against Mr. Pitt's proposition.

"A few weeks before Lord Chatham died, Lord Camden paid him a visit. Lord Chatham's son, the present celebrated W. Pitt, left the room on Lord Camden's coming in. 'You see that young man' (said the old lord); 'what I now say, be assured, is not the fond partiality of a parent, but grounded on a very accurate examination. Rely upon it, that young man will be more distinguished in this country than ever his father was.' His prophecy is in part accomplished. At the age of twenty-four he was Chancellor of the Exchequer; and before he had attained his twenty-fifth year, had been offered, and refused, the place of First Minister."

About Charles Townshend, of whose brilliant power of repartee we have heard so much, but of whose spoken sarcasms we possess so few, there is here a little story:—

"When the late Mr. Harris of Salisbury made his first speech in the House of Commons, Charles Townshend asked, with an affected surprise, who he was? He had never seen him before. 'Ah! you must, at least, have heard of him. That's the celebrated Mr. Harris of Salisbury, who has written a very ingenious book on *grammar*, and another on *virtue*.'—'What the devil then brings him here? I am sure he will neither find the one nor the other in the House of Commons.'"

Malone kindly adds:—

"Mr. Townshend knew Mr. Harris well enough; but it was a common practice with him, as with other wits, to lay traps for saying good things."

Here is a dismal bit of contemporary gossip on Sterne:—

"The celebrated writer, Sterne, after being long the idol of this town, died in a mean lodging, without a single friend who felt interest in his fate except Becket, his bookseller, who was the only person that attended his interment. He was buried in a graveyard near Tyburn, belonging to the parish of Marylebone, and the corpse being marked by some of the *resurrection men* (as they are called), was taken up soon afterward, and carried to an anatomy professor of Cambridge. A gentleman who was present at the dissection, told me he recognized Sterne's face the moment he saw the body."

Of Bolingbroke, we read:—

"Mr. Burke told me a few days ago, that the first Lord Lyttleton informed him that Lord Bolingbroke never wrote down any of his works, but dictated them to a secretary. This may account for their endless tautology. In company, according to Lord Lyttleton, he was very eloquent, speaking with great fluency and authority on every subject, and generally in the form of *harangue*, rather than colloquial table-talk. His company all looked up to him, and very few dared to interrupt or contradict him.—*Dec. 1787.*"

Of Garrick:—

"Mr. Garrick always took care to leave company with a good impression in his favour. After he had told some good story, or defeated an antagonist by wit or railery, he often disappointed people who hoped that he would continue to entertain them and receive the praise and admiration they were ready enough to give. But he was so artificial that he could break away in the midst of the highest festivity, merely in order to secure the impression he had made. On this part of his character it was well said by Coleman, that he never came into company without laying a plot for an escape out of it. The part of 'The Clandestine Marriage' which he wrote was Lord Ogilby and Mrs. Heidelberg, as Cauthery, who was in his house at the time, told Mr. Kemble. Cauthery was employed to transcribe the parts for the use of the theatre. In 'The Jealous Wife' he assisted by writing the character of Major Oakley. In that play, as written originally, the whole of the farce of 'The Musical Lady' was introduced; but Garrick persuaded Coleman to leave it out."

Garrick is no great favourite with Malone. The point of the story is generally turned

against the comedian's breast. Here is a tale of a dull day, passed under Garrick's hostship at Hampton—a tale told to Malone, it should seem, by Sir Joshua Reynolds, one of the heroes of the fête:—

"It happens sometimes to celebrated wits, by too great an effort to render a day from which much was expected quite abortive. Not long before Garrick's death he invited Charles Fox, Mr. Burke, Mr. Gibbon, Mr. Sheridan, Sir Joshua Reynolds, Mr. Beauclerc, and some others to dine at Hampton. Soon after dinner he began to read a copy of verses, written by himself on some of the most celebrated men of the time, including two or three of those who were present. They were not very well satisfied with their characters, and still less when describing Lord Thurlow, who was not present, he introduced the words '*superior parts*.' Mr. Burke, speaking of his own character, said afterwards to Sir Joshua Reynolds, that he was almost ready to have spat in his face. Garrick, finding the company uncommonly grave, in consequence of his unlucky verses, before they had drunk half-a-dozen glasses of wine proposed to adjourn to his lawn, where they would find some amusement. When there, the whole amusement consisted in an old man and a young one running backwards and forwards between two baskets filled with stones, and whoever emptied his basket first was to be the victor. Garrick expected that his guests would have been interested, and have betted on the runners; but between ill-humour with his verses and being dragged from table the instant dinner had been finished, no interest whatever was expressed in what, from the anticipations of their host, so much had been expected. All was cold and spiritless—one of the most rapid days they had ever spent. If Garrick had not laid these plots for merriment, but let conversation take its common course, all would have gone well. Such men as I have mentioned could not have passed a dull day.—(From Sir Joshua Reynolds.)"

Here is a delightful scrap for those who believe—if there be any persons who still believe—in the authenticity of Grammont's 'Memoirs':—

"Mr. Drumgoold, who had resided long at St. Germain, told Mr. Burke that old Grammont, whose 'Memoirs' are so entertaining, was a very cross, unpleasant old fellow. Count Hamilton, who really wrote the book, invented several of the anecdotes told in it, and mixed them with such facts as he could pick up from the old man, who was pleased to hear these tales when put into a handsome dress."

Gibbon's absence of mind when deeply engaged in his studies is one of the best known facts about the great historian. Malone gives us an odd illustration of this peculiarity:—

"Mr. Gibbon, the historian, is so exceedingly indolent that he never even pares his nails. His servant, while Gibbon is reading, takes up one of his hands, and when he has performed the operation lays it down, and then manages the other—the patient in the meanwhile scarcely knowing what is going on, and quietly pursuing his studies. The picture of him, painted by Sir J. Reynolds, and the prints made from it, are as like the original as it is possible to be. When he was introduced to a blind French lady, the servant happening to stretch out her mistress's hand to lay hold of the historian's cheek, she thought, upon feeling its rounded contour, that some trick was being played upon her with the *sitting* part of a child, and exclaimed, 'Fi donc!' Mr. Gibbon is very replete with anecdotes, and tells them with great happiness and fluency."

Malone adds, on the subject of contemporary testimony,—

"It would be very satisfactory if contemporaries would hand down to posterity their opinion concerning the likenesses of portraits of celebrated men of their own time. It is for that I have introduced Mr. G.'s portrait above. Sir J. Reynolds is in general as happy in his likenesses as he is masterly in the execution of his pictures. His portraits of Dr. Johnson, of Mr. Boswell, Lord Thurlow, Lord

Mansfield, Lord Loughborough, Lord Camden, Mr. Fox, Mr. Windham, Mr. Garrick, Mr. Burke, Charles Townshend, Dr. Burney, Baretti, Foote, Goldsmith, Mr. W. Mason, Mr. Andrew Stuart, and Mr. Pott are all extremely like. Concerning all these I speak according to the best of my judgment from personal knowledge. I do not think the portraits of Dr. and Thomas Warton are like."

Something droll is noted about Gainsborough:

"Soon after Gainsborough settled in London, Sir J. Reynolds thought himself bound in civility to pay him a visit. Gainsborough took not the least notice of him for several years, but at length called and solicited him to sit for his picture. Sir Joshua sat *once*; but being soon afterwards affected by a slight paralytic stroke, he was obliged to go to Bath. On his return to town perfectly restored to health, he sent Gainsborough word that he was returned; to which Gainsborough only replied, that he was glad to hear he was well; and never after desired him to sit, or called upon him, or had any other intercourse with him till he was dying, when he sent and thanked him for the very handsome manner in which he had always spoken of him; a circumstance which the President has thought worth recording in his fourteenth Discourse. Gainsborough was so enamoured of his art that he had many of the pictures he was then working upon brought to his bedside to show them to Reynolds, and flattered himself that he should live to finish them. (From Sir J. Reynolds.)—He was a very dissolute, capricious man, inordinately fond of women, and not very delicate in his sentiments of honour. He was first put forward in the world, I think, by a Mr. Fonnereaux, who lent him 300*l.* Gainsborough, having a vote for an election in which his benefactor had some concern, voted against him. His conscience, however, remonstrating against such conduct, he kept himself in a state of intoxication from the time he set out to vote till his return to town, that he might not relent of his ingratitude. (From Mr. Windham.)"

From stories and gossip on Wilkes we extract some paragraphs:—

"The celebrated Mr. Wilkes, about the time when his *North Briton* began to be much noticed, probably when the first fifteen or twenty numbers had appeared, dined one day with Mr. Rigby, and after dinner honestly confessed that he was a ruined man, not worth a shilling; that his principal object in writing was to procure himself some place, and that he should be particularly pleased with one that should remove him from the clamour and importunity of his creditors. He mentioned the office of *Governor of Canada*, and requested Mr. Rigby's good offices with the Duke of Bedford, so as to prevail on that nobleman to apply to Lord Bute for that place. Mr. Rigby said, the Duke had not much intercourse with Lord Bute; neither could it be supposed that his Lordship would purchase Mr. Wilkes' silence by giving him a good employment. Besides, he could have no security that the same hostile attacks would not be still made against him by Mr. Wilkes' coadjutors, Lloyd and Churchill, after he had left England. Wilkes solemnly assured him there need not be the least apprehension of that; for that he would make Churchill his chaplain, and Lloyd his secretary, and take them both with him to Canada. The Duke, at Rigby's request, made the application. Lord Bute would not listen to it, and even treated the affair with contempt. When this was told to Mr. Wilkes, he observed to Mr. Rigby that Lord B. had acted very foolishly, and that he might live to lament that he and his colleagues had not quitted England, as much as King Charles did that Hampden and Cromwell had not gone to America, after the famous representation of the state of the nation in 1641; for now he should never cease his attacks till he had made him the most unpopular man in England. He kept his word. [From the information of Mr. J. Courtenay, who had it from Mr. Rigby.]

"The following epigram on Mr. Wilkes, in consequence of becoming a favourite at Court in April, 1784, and having once more come into Parliament for Middlesex, in conjunction with the *Court Can-*

didate, Mr. Mainwaring, is better than the generality of newspaper productions:—

Political Consistency.

What! Liberty-Wilkes, of oppression the hater,
Call'd a turncoat, a Judas, a rogue, and a traitor!
What has made all our patriots so angry and sore?
Has Wilkes done that now which he ne'er did before?

Consistent was John all the days of his life;
For he loved his best friends as he loved his own wife;
In his actions he always kept self in his view,
Though false to the world, to John Wilkes he was true!

Malone had heard a very low character of Peter Pindar, if we may judge by this tiny photograph of the humourist:—

"The concealed author of 'Lyric Odes,' by Peter Pindar, Esq., is one Woolcot, a clergyman, who abjured the gown, and now lives in Great Queen Street, Lincoln's Inn Fields, under the character of a physician. He is likewise author of a scurrilous epistle lately published, addressed to James Boswell, Esq., March 4th, 1786. He is noted for impudence, lewdness, and almost every species of profligacy."

Among notes on David Hume, we find the following:—

"Mr. Burke told me he was well acquainted with David Hume, and that he was a very easy, pleasant, unaffected man, till he went to Paris as secretary to Lord Hertford. There the attention paid him by the French *belles savantes* had the effect of making him somewhat of a literary coxcomb. Mr. Burke said that Hume in compiling his History did not give himself a great deal of trouble in examining records, &c.; and that the part he most laboured at was the reign of King Charles II., for whom he had an unaccountable partiality."

"Dr. Beattie, with whom I dined at Sir J. Reynolds' in July 1787, mentioned that Mr. Hume was a very tall, large man, near six feet high, and his countenance rather vacant. All that knew him concur in opinion of his having been a very unaffected, good-humoured man. He acknowledged to Mr. Boswell, that he did not take much pains in examining the old historians while writing the early part of his history. He dipped only into them, so as to make out a pleasing narrative. It is manifest to me on reading Bacon's *Life of Henry VII.*, that that was the model on which Hume founded his plan. Bacon particularly recommends to the historian a review at the end of every reign of the laws enacted; of the progress of manners, arts, &c., which Hume has so successfully followed. It is surprising, on examining any particular point, how superficial Hume is, and how many particulars are omitted that would have made his book much more entertaining; but perhaps we have no right to expect this in a general history. For my own part, I am much more entertained with memoirs and letters written at the time, in which everything is alive, and passes in motion before the eye."

Of Chesterfield—whom Lord Hervey described so vilely as "very short, disproportioned, thick, and clumsily made; had a broad, rough-featured, ugly face, with black teeth, and a head big enough for a Polyphemus,"—we have a great deal in Malone's notes. Some of his sayings have the true Chesterfield salt. We read:—

"Lord Chesterfield, when Lord-Lieutenant in Ireland, being asked one day whom he thought the greatest man of the time, said—'The last man who arrived from England, be he who he might.' There is some truth in this. Dublin depends a great deal on London for topics of conversation, as every secondary metropolis must; and the last man who arrives from the great scene of action (if of any degree of consequence) is courted as being supposed to know many little particulars not communicated by letters or the public prints. Every person in a distant country-town in England experiences something of this on the arrival of a friend from the metropolis."

"The late Lord Southwell (Thomas, third Lord), who was a relation of Lord Chesterfield, told me that he had left 'Memoirs of his own Times' behind him, which he (Lord S.) had seen in the possession of Sir W. Stanhope, Lord Chesterfield's brother. But they have never been published."

"Lord C. is supposed to have had Johnson in

his thoughts, in his description of a very awkward literary man, in one of his letters to his son."

"When Lord Chesterfield's 'Letters to his Son' were published, Dr. J. said they inculcated the morals of a strumpet and the manners of a dancing-master. Some other wit has not unhappily called them the *Scoundrel's Primer*."

"After all, these 'Letters' have been, I think, unreasonably derided; for supposing a young man to be properly guarded against the base principles of dissimulation, &c., which they enforce, he may derive much advantage from the many minute directions which they contain, that other instructors and even parents don't think it worth while to mention. In this, and almost everything else, the world generally seizes on two or three obviously ridiculous circumstances, talks a great deal about them, and passes over all the valuable parts that may still be found in the work, or in the character they are criticizing. I have heard persons laugh at the noble writer's laying weight upon such trifling matters as paring nails, or opening a dirty pocket-handkerchief in company. Yet trifling as these instructions are, I have observed these very people greatly negligent in those very particulars. Lord Chesterfield, however, by his perpetual attention to propriety, decorum, *bien-séance*, &c., had so *venerated* his manners, that though he lived on good terms with all the world, he had not a single friend."

This is a story of Hayman, the painter:—

"Mendez, the Jew poet, sat to him for his picture, but requested he would not put it in his show-room, as he wished to keep the matter a secret. However, as Hayman had but little business in portraits, he could not afford to let his new work remain in obscurity, so out it went with the few others that he had to display. A new picture being a rarity in Hayman's room, the first friend that came in took notice of it and asked whose portrait it was? 'Mendez.'—'Good heavens!' said the friend, 'you are wonderfully out of luck here. It has not a trait of his countenance.'—'Why, to tell you the truth,' said the painter, 'he desired it might not be known.'"

A usurer's view of the vice of drunkenness:—

"Mr. Cator, the money-lender, once speaking about drunkenness, instead of enlarging on the common topics, the universality of it, its obscuring men's faculties, producing quarrels, &c., observed that it was a most injurious practice, and might be attended with very bad effects; for no man who goes into company and indulges in wine, can know when he may be called out to make a bargain!"

For a word on the philosophy of lying late in bed, listen to the Author of 'The Castle of Indolence':—

"Thomson, the poet, was so extremely indolent, that half his mornings were spent in bed. Dr. Burney having called on him one day at two o'clock, expressed surprise at finding him still there, and asked how he came to lie so long?—'Ecce, mon, because I had no *motive* to rise,' was his sole answer. (From Dr. Burney.)"

We have given enough of these Maloniana to prove their literary interest. Before handing the volume over to a grateful reader, we shall take from it a parting present. Here are two or three miscellaneous notes and anecdotes:

"Dryden has himself told us that he was of a grave cast and did not much excel in sallies of humour. One of his *bon-mots*, however, has been preserved. He does not seem to have lived on very amicable terms with his wife, Lady Elizabeth, whom, if we may believe the lampoons of the time, he was compelled by one of her brothers to marry. Thinking herself neglected by the bard, and that he spent too much time in his study, she one day exclaimed, 'Lord, Mr. Dryden, how can you be always poring over those musty books? I wish I were a book, and then I should have more of your company.'—'Pray, my dear,' replied old John, 'if you do become a book let it be an almanack, for then I shall change you every year.'—(Mr. Horace Walpole.)"

"After Pope had written some bitter verses on Lady M. W. Montagu, he told a friend of his that he should soon have ample revenge upon her, for

that he had set her down in black and white, and should soon publish what he had written. 'Be so good as to tell the little gentleman,' was the reply, 'that I am not at all afraid of him; for if he sets me down in black and white, as he calls it, most assuredly I will have him set down in black and blue.'—(The same.)"

"It was said of the late Lord Anson, that he never had any levees because he knew not how to talk, nor ever answered a letter because he scarcely knew how to write. This gives us a good idea of this famous navigator."

We have taken but a sprinkling of examples from these characteristic collections. Need we say one word in commendation of a book that vindicates itself by so many good things?

Four Years in Burmah. By W. H. Marshall, Esq. 2 vols. (Skeet.)

Mr. Marshall is quite right in thinking that we do not know enough of Burmah. We know, however, that it is a rich, productive country, with resources capable of immense development. It is so situated and so governed that, with all the moderation which recent experiences have enforced upon us, it is not improbable that we may be compelled to substitute our rule for that of the Lord of the White Elephant. With regard to the other contingencies to which Mr. Marshall alludes in his Preface, as likely to impart peculiar interest at this time to the subject of the Burmese Empire, we are more doubtful. It is true that M. Girodon, or General D'Ordoni, however he may please to style himself, is a Frenchman, and not the least active of his nation; but there is hardly sufficient ground for terming him a French emissary, or for asserting that "acquisition of territory in the south of Burmah is evidently the object of Imperial ambition." Be that as it may, the Burmese themselves, as a bold, manly, intelligent people, and physically one of the finest races in Asia, deserve more attention than has yet been given to them; and our position as now ruling over the whole seaboard of the realm swayed by the golden-footed monarch,—a country which has maintained two stern wars with Great Britain,—would make any well-written record of four years' experiences in Burmah extremely interesting.

Mr. Marshall went first to India in 1845. He was then in his twentieth year, and found employment as a writer for the Indian press. From Calcutta he went to Bombay, thence to Ceylon, and thence to Madras. Here he edited a newspaper, and became a pleader in the East India Company's Courts, remaining till the beginning of 1854, when he resolved to go to Burmah. Landing at Maulmain, he again entered business as a pleader, commencing with the study of the language under one Shoay Tike, a convert from Buddhism to Christianity. Soon after his arrival, Mr. Marshall had an opportunity of witnessing, at the dreadful fire of 1854, which destroyed great part of Maulmain, specimens of the Burmese fatalism and indifference to the disasters of others. As soon as "a Burmese had got his chattels out of his house, he evidently imagined that he had done everything that was required of him, and he would sit himself down on a chest, puff away at his cigar, and contemplate matters complacently, indeed regarding the whole business as rather a good joke than otherwise." As this selfish disregard of the misery of their neighbours, and indifference to human life, is one of the most marked characteristics of the Burmese, we offer two startling examples of the said feelings, gleaned from the pages before us:

"The doctrine of the transmigration of souls forms an ingredient of the Buddhist creed, and one

effect of this strange superstition is, to render its votaries singularly indifferent to the destruction of human life, even in cases in which they may be individually concerned. I was rather amused on the occasion of this visit (though a little alarmed at the same time) on observing an instance of their cool imperturbability during the progress of a scene which most people would be likely to consider as rather terrific in its nature. A large number of artisans (Burmese) were employed in gilding the lofty spire of the pagoda, for the accomplishment of which object they were mounted on a high bamboo ladder, about thirty feet broad, and some hundred and fifty in height, very loosely constructed and not fixed as a scaffolding, the top merely resting on the spire, and the feet on the ground at the base of the building. I should think there were at least a hundred workmen on this ladder at the time, busily engaged in their occupation, apparently confident in the safety of the bamboo upon which they had trusted their persons. It had, however, been raining a little while previously, and the ground beneath them had become slippery from the wet. Suddenly the feet of the treacherous ladder were seen to recede from their original position, and the destruction of the workmen above appeared imminent. Slowly slid the frail support, and the poor wretches upon it must certainly have felt that they were moving towards their doom. The world was literally slipping from beneath their feet. There were hundreds of their fellow countrymen below, gazing upon the gradually descending course, and awaiting the apparently inevitable result, not in breathless and fearful apprehension, but with every demonstration of intense delight. They laughed, actually laughed uproariously, as the bottom of the ladder neared a declivity still more greasy than the level ground around the pagoda; and not one stirred to arrest its downward progress, although but a little effort would have prevented what seemed an impending frightful sacrifice of life. Had it not been for a party of artillerymen, who had observed the affair from a distance, and who had providentially arrived at the spot in time to render assistance, every one of those unhappy men upon the ladder must have perished, with their countrymen surrounding them laughing at the fun. On another occasion, as myself and a friend were enjoying a morning ride by the lakeside at Kemmendine, our attention was attracted by a noise which proceeded from the opposite shore. We saw a man struggling in the water, and a number of Burmese (male and female) standing by, looking on, apparently unmoved by any feeling save that of amused curiosity. No one, judging from the attitudes of the spectators, would have thought for a moment that anything serious was the matter, especially as the sound of occasional shouts resembling laughter, was borne by the breeze across the water to where we were riding. It occurred, however, to my friend that the man in the water might possibly be in some peril, especially as he appeared to be a considerable distance from the shore. We accordingly spurred our horses on the instant, and soon reached the spot where the spectators had congregated. It was, as we conjectured might be the case. The struggling wretch was frantically endeavouring to reach terra firma, but had become exhausted by his efforts, and he sank immediately before our arrival. My friend (a good swimmer) instantly threw off his coat, plunged into the lake, made his way to the place where he had seen the drowning man disappear, and made several efforts to find him. In these, unfortunately, he was unsuccessful, the bottom being so foul as to render it impossible for him to effect his purpose. All this time the people on the bank were looking on, and repeatedly manifested their amusement at the several incidents of the scene in unequivocal bursts of merriment. My friend (a member of the Pegu Commission) rebuked them for their unseemly behaviour in pretty strong terms; they were, however, evidently but little concerned, although they listened to his reproaches with the respect which is due to authority; and, as the last act of the pleasant little comedy had terminated, they very soon dispersed."

It must be confessed, however, that if the Burmese are careless of other people's lives,

they are scarcely less indifferent about their own. Mr. Marshall witnessed some executions, and the culprits evinced not the slightest symptoms of fear, but met their death with unshaken composure. In fact, the Burmese are a brave people, and, being possessed of a physique not at all inferior to Europeans, would, indeed, prove formidable enemies were they well disciplined and skilfully led. They excel in many exercises, especially in rowing and wrestling. The latter sport may be considered the national pastime, and takes the place of our boxing. Perhaps, no country could supply a champion able to contend with the wrestlers of Burmah. Mr. Marshall saw specimens of their prowess, of which the following is one:—

"Ko-Phoo and the negro entered the arena first, and commenced operations. The preliminary manoeuvres between the opponents were exceedingly amusing. It appeared to me that Sambo did not exactly comprehend the kind of warfare in which he was to engage, for he commenced sparring out after the most approved fashion, as if he were expected to take part in a pugilistic encounter. The Burman kept about him at a little distance, dodging round with a peculiar kind of hop, with his body slightly bent towards his antagonist, and thrusting out his hand and drawing it back again with a motion as if he wanted to touch the other's flesh, but durst not for fear of getting burnt. Sometimes, he would, with amazing quickness, thrust his face pretty closely within the other's reach, when the negro would make a hit straight out, but would be sure to miss his object, amidst screams of laughter from the spectators. Amusing as this sort of fun was, we were beginning to think it monotonous, when the Burman made a quick and sudden motion, seized Sambo near the hip with one hand, and with a manoeuvre, executed with such suddenness and dexterity as to be unobservable to any but the most attentive spectator, threw him over his head, and brought him flat on his back upon the sawdust. This was evidently a different sort of thing from what Sambo had bargained for. He arose, before the plaudits announcing Ko-Phoo's victory had ceased, and resolutely sparred out again. He made a blow at the champion, which that individual luckily contrived to avoid, or he would probably have been hurt, and followed up the attack vigorously. Ko-Phoo, however, watched his opportunity, and repeated the achievement, this time flinging Sambo with such force upon the ground, that he was glad to retire from the arena, leaving Ko-Phoo to his prizes of silk and muslin. The artilleryman came next. He was a tall, stout, muscular Irishman, and, apparently, a scientific wrestler; but he, too, turned out no match for Ko-Phoo. He was, however, to do him justice, a far more formidable opponent to the Burman than was the negro, and Ko-Phoo seemed to appreciate the fact. He was unequal to the Burman in skill notwithstanding, and he also had to endure the mortification of defeat."

After passing some time at Maulmain, our author went to Rangoon, which was then in a most uncomfortable state of transition from Burmese rule to ours. He most graphically describes the miseries of the place, and those peculiarly his own as editor of the *Rangoon Chronicle*, with a mutinous staff of printers and compositors. He worked hard, but upon the whole fortune did not smile, and he determined to leave the country. Christmas Eve, 1857, saw him on the way homeward, with at least a golden store of experiences, which he has very pleasantly and attractively set before the public. His stay in Burmah was in great measure uneventful; but he was diligent in collecting information regarding the resources of the country; and all who desire information on this head will do well to consult his book. Here and there, however, there seems to us a slight tinge of exaggeration, as in the following account:—

"As the Nemesis was proceeding onward

toward our destination, our attention was directed to an alligator of enormous length, which was swimming along against the tide (here very strong), at a rate which was perfectly astonishing. I never beheld such a monster. It passed within a very short distance from us, its head and nearly half its body out of the water. I should think it could not have been less than five-and-forty feet long, measuring from the head to the extremity of the tail, and I am confident it was travelling at the rate of, at least, thirty miles an hour. This river and its numerous creeks swarm with these animals, and bathing in them would therefore, one would suppose, be a very dangerous pastime; nevertheless, the Burmese will, and do, constantly venture in the streams, and it is really surprising how few of them are carried down by alligators. Fatal accidents have frequently occurred to Europeans and Eurasians from bathing in the Salween and Irrawaddy rivers and creeks, and only a short time previous to my visit, a ship's apprentice lost his life while swimming near one of the Rangoon wharves; but Burmese seldom fall victims to their temerity."

A similar hyperbole appears in his description of Mosquito Creek. The mosquito is, doubtless, a dangerous enemy; but when we hear of men going raving mad from its bite, and crews jumping overboard, we are inclined to shut the ear of credence. It is to be hoped Mr. Marshall is more accurate in his statistics, and with that hope we close the book.

The Poems of Heine, Complete. Translated in the Original Metres. With a Sketch of Heine's Life. By Edgar Alfred Bowring. (Longman & Co.)

How a gentleman of poetical and philological accomplishments may sit down, and translate a drama, or an epic or didactic poem of five hundred pages and more is conceivable; how a volume of lyrics may be seized, passed through his mind, and given back to the world in the same way, is not so easy to understand. Lyrics, the most personal and capricious of all poetical genres, changing with every cloud or sunbeam which passes over the poet's soul! 'Buch der Lieder,' 'Reisebilder,' 'Die Nordsee,' 'Romanzere,'—how many singing birds have we got here, Sir? Some hundred at least, we should say. Look, how they flutter; look, how they hop; hark, how they warble! Do you mean to catch them? Do you mean to teach them to twitter, each his individual song, in a different key? There,—the net falls! How many have you caught, Sir?

Indeed, Mr. Bowring has caught them all! All the little birds that once were nestling, and whirring, and cooing, and chirping in that blithe and tuneful German heart which now rests on the cemetery of Montmartre, at Paris! All those larks, all those nightingales, all those blackbirds and thrushes, all those ringdoves which twenty and thirty years ago were bred on the Rhine, and in the forest shades of the Ilse,—here Mr. Bowring brings them in an English cage! A variety of other birds, less pure and less melodious than those we have named, have not escaped the cunning fowler!

Let us look how the prisoners present themselves! Is not their plumage ruffled; is not here and there a feather, be it from wing or tail, lost or torn; is not their voice impaired; is it as fresh and sweet as we would have it?

On the whole, we may say that the appearance of Mr. Bowring's *colliere* gives satisfaction. One easily sees that he has not always trimmed up each little songster according to its individual spirit and *Stimmung*;—but, considering that he has caught and taught them by the score, the covey is in excellent condition, and imitates the foreign wood-notes well enough, even preserving their ever-varying measure

with conscientious accuracy. Let us listen to some of them:—

On song's exulting pinion,
I'll bear thee, my sweetheart fair,
Where Ganges holds his dominion,—
The sweetest of spots know I there.

There a red blooming garden is lying,
In the moonlight silent and clear;
The lotos-flowers are sighing
For their sister so pretty and dear.

The violets prattle and titter,
And gaze on the stars high above;
The roses mysteriously twitter
Their fragrant stories of love.

The gazelles, so gentle and clever,
Skip lightly in frolicsome mood;
And in the distance roars ever
The holy river's loud flood.

And there, while joyously sinking
Beneath the palm by the stream,
And love and repose while drinking,
Of blissful visions we'll dream.

This, we gladly confess, is felicitously rendered.

The following, too, deserves praise:—

What means this tear all lonely,
That troubles now my gaze?
Of olden times the offspring—
Still in mine eye it stays.

It had its shining sisters,
Who all have faded from sight,
With all my joys and sorrows,
Yea, faded in storm and night.

Like clouds have also fled,
The stars so blue and mild,
Which into my yearning bosom
Those joys and sorrows once smiled.

Ah, even my love's devotion,
Like idle breath did decay!
Thou old, old tear all lonely,
Do thou, too, pass away!

Tunes like these we find Mr. Bowring has best succeeded in teaching to his docile brood, while the merry chatter, the mocking hiss, the witty and malicious whistle, seem to have caused him far more difficulty. And no wonder! Many of these things in Heine, we should say, are utterly inimitable; or, if imitated, become tame and stiff, because it is impossible to render, with the meaning, the grace, the vernacular fun, the whole *tourneure* of the originals. How insufficiently, for instance, the off-hand colloquial rascality of the following verses—

Sterbend spricht zu Salomo
König David: A propos,
Das ich Joab dir empfehle,
Einen meiner Generale.
Dieser tapfer General
Ist seit Jahren mir fatal,
Doch ich wagte den Verhassten
Niemand ernstlich anzutasten.
Du, mein Sohn, bist fromm und klug,
Gottesfürchtig, stark genug,
Und es wird dir leicht gelingen,
Jenen Joab umzubringen—

is turned into:—

David said to Solomon,
On his deathbed: 'List, my son!
My most dreaded foe, of course, is
Joab, general of my forces.
This brave general, many a year,
I have view'd with hate and fear;
But, however I detest him,
I ne'er ventured to arrest him.
Thou, my son, of sterner stuff,
Fearing God, art strong enough;
'Tis for thee an easy matter
That said Joab's brains to scatter.

In the last stanza of that exquisite little piece of malice, "To a quondam follower of Goethe":

In der Fern hör ich mit Freude,
Wie man voll von deinem Lob ist,
Und wie du der Mirabeau bist
Von der Lüneburger Heide!

the point has been entirely missed in this version:—

And I gladly hear them telling
What a pitch they praise grow to,
And how thou'rt the Mirabeau, too,
Of the place where thou art dwelling.

Why, "the place where thou art dwelling" might be Berlin, or Vienna, or Hamburg, and to be the Mirabeau of such a place would at all events be something. But to be "the Mirabeau of the Lüneburger Heide,"—i.e., the orator and

agitator of a dismal and dreary tract of land, proverbially decreed for its barrenness and want of civilization, thinly populated, and famous only for a certain breed of small sheep which rejoice in the euphonic appellation of "Heidschnucken,"—is a different thing altogether. And it is just this circumstance which, combined with the funny rhyme of "Lob ist" and "Mirabeau bist," makes this passage, in the original, so irresistibly ludicrous. In the preceding stanza of the same poem, too, we find matter for a remark. Here, "with zeal Quixotic" has been adopted for "Lüneburgerthümlich." This is not the meaning. If we were to say, "Like a Lüneburgmaster," this, too, would not give the exact sense, but it would offer at least an idea of the punning and word-juggling, in which Heine, light-hearted wretch, was happy to excel.

We have spoken before, (and beg leave to return to our simile for the last time), of various birds less pure and less melodious than the rest of the collection. These, we observe, their English master has but too often deprived of those feathers which, as we most willingly admit, do certainly not bear witness of their owners having exclusively lived in the air and on tree-tops. We find, too, that in several cases the remaining feathers have been clipped, cleaned, and sprinkled over with lavender-water. A few of the worst culprits have been excluded altogether. Now, it is not our intention to blame the translator for having followed this course; but he will excuse us for remarking, that, of all poets, Heine the very least can bear a mutilating process of the kind. Besides, how do the mutilations to which we allude agree with the following passage in the translator's preface:—

"There are doubtless many poems written by Heine that one could wish had never been written, and that one would willingly refrain from translating. But the omission of these would hide from the reader some of Heine's chief peculiarities, and would tend to give him an incomplete if not an incorrect notion of what the poet was. A translator no more assumes the responsibility of his author's words than a faithful editor does, and he goes beyond his province if he omits whatever does not happen to agree exactly with his own notions."

Misconstructions occur here and there. Why does that division of Heine's poems called by him 'Die Nordsee,' appear in the volume before us as 'The Baltic'? It is well known that these poems, (in the translation of which, by the by, Mr. Bowring has eminently succeeded), were written by Heine on the Northsea coast, on the islands of Norderney and Heligoland; they are buoyant with the oceanic breath of those wide and open waters, and have nothing in common with the Baltic, that pent-up inland-pond, lacking even the coming and going of the tide, a phenomenon to which Heine's verses so often allude. However, a *quid pro quo* like this seems to be rather a whim, than a mistake, of the translator's. A mistake, to be sure, we discover in the interpretation of this verse, in 'Atta Troll':—

War' ich doch dahelb geblieben,
Bei Karl Meyer, bei den stüssen
Gelbveiglein des Vaterlandes,
Bei den frommen Metzelsuppen!

which is rendered thus:—

Would that I at home had tarried
With Charles Meyer, with the luscious
Yellow figs of my own country,
With its pudding-broth delicious!

Does not the translator know that "Gelbveiglein" is the idiomatic word for "wallflower"—that favourite blossom in the gardens and on the window-sills of the South-German peasantry, celebrated so often in the songs of the Suabian poets, and ridiculed by Heine as one of the symbols of their (according to his notions)

false sentimentality? Right jolly, indeed, the Suabians would be, if "yellow figs" were overshadowing their vineyards! Then, in the poem of "Sea-sickness," the "banaisisch schwerhin-wandelnde Hornvieh" has been changed into "Banatian heavy and lumbering cattle." Is it necessary to remark that "banaisisch" (from the Greek *βαναιστος*) means "mechanical, greedy, low-minded," while "Banatian" signifies "from the Banat"? We have a worse slip from the fine ballad, 'Schlachtfeld bei Hastings':—

Gefallen ist der besser Mann,
Es siegte der Bankert, der schlechte,
Gewappnete Diebe vertheilen das Land,
Und machen den Frelling zum Knechte.

This passage we find translated as follows:—

The better man has fallen in fight,
Overcome by that bankrupt demon;
Arm'd thieves amongst them divide the land,
And make a slave of the freeman,—

and are really at a loss how to explain the strange version of "der Bankert, der schlechte," by "that bankrupt demon." "Bankert" does not at all mean "bankrupt;" it is a good old German word for "bastard,"—applied in this particular case, by the Saxon monks in whose mouth the words are put, to William the Conqueror, the illegitimate son of Robert, Duke of Normandy, surnamed Le Diable. Having won the battle of Hastings, William was anything but a "bankrupt." The "demon," we believe, Mr. Bowring has presented him with, on account of the mysterious surname of Monsieur le Duc, the Conqueror's father.

Our list of errors is not exhausted, but we think it time to break off. We glance at Mr. Bowring's well-written memoir of his poet, and then shut the book,—certainly with full and warm appreciation of the translator's versatility of talent, of his undaunted courage, of his care, and his industry; but expressing at the same time our belief that, if he had confined himself to a characteristic selection from Heine's poetical works, bestowing upon the same but a part of the power and energy which must have been devoted by him to the present volume, he would have done better service to the literature of both countries.

The Life of John Hunt, Missionary to the Cannibals. By George Stringer Rowe. (Hamilton & Co.)

WHEN the age of chivalry passed away, the world survived the shock, for it was deprived of that with which it could dispense; and it was even enabled to make progress; for though the chivalrous era had died out, the age of heroes had not expired. Of heroism it may be said, as the Frenchman in the play says of virtue, *Où va-t-elle se nicher?* Who would have thought of finding it in a Lincolnshire plough-boy, who only knew hard work and the smell of a golden mustard-field? John Hunt was nothing more noble in the beginning; he has acquired a place on the list of heroes nevertheless. The world may not know much about him; but where he achieved his object, there he is remembered, and the cannibals, who knew nothing of the plough-boy, remember the heroic missionary with grateful affection.

Born in 1812, John Hunt had the rough side of life to his share of that infliction till 1835. He had also sincerity, strong will, and genius; and with these and some other valuable endowments, he worked himself from the plough to a companionship far above plough-boys; and to books and scholarship, and self-communings, and exalted hopes, and to a young Lincolnshire lady's heart, and to a studentship at the Wesleyan Theological Institution, at Hoxton. After due training and successful examination, he hoped to be despatched to the Cape, and to

take the young Lincolnshire lady with him. His examination was successful, and he was immediately ordered out to Fiji,—that headquarters of cannibalism, where subjects who offend their chief are unimpassionately required to "come and be cooked," and generally obey the summons. Now, next to the Church of Rome, there is probably nowhere existing so pure and irresistible a despotism as that exercised by the Wesleyan Conference,—and John Hunt did not dispute its decision. He simply notified the command to the young Lincolnshire lady, and she,—true-hearted, noble English girl,—as simply put her hand in his, and man and wife went among the cannibals together.

Wide is the difference between settling among the Fiji man-eaters and the gossip-loving Kaffres, with whom John Hunt hoped to dwell. There is no greater treat to a group of South Africans than to get a missionary among them,—no matter to what Church the good man may belong,—and to hear him discourse while they sit and smoke their pipes around him in the sun. The Kaffres are not the men to allow a missionary, be he never so imposing in manner, to have the argument or the assertions all to himself. They do not necessarily doubt all he says, but they good-humouredly insist on a reason, or a warrant, for all he propounds. "You tell us such and such things," say they, "but how do you know? Why are you sure? Who told you? How did he know? Who told him? Perhaps he spoke falsely! Tell us again! and," sly fellows, those Kaffres, "take care, remember well!" The missionary, perhaps, gets successfully through his second narrative, and then ensues another shower of questions, till some sable gentleman remarks that the sun has dipped, the pipes are out, and the missionary must come again to-morrow, "because to talk is good."

It is otherwise with the Fijians. They are not, indeed, such irremediable savages as one would expect to meet with in professed cannibals; but they are cruel, capricious, and yet not without their touches of humour, though the latter sometimes develops itself in an unpleasant form, suggesting the realization of the idea (born of the luxurious clerical gentleman who stayed at home and laughed at hermits to the heathen) touching cold missionary on the side-board. Altogether, the worst of the Fijians behaved rather better to Mr. and Mrs. Hunt than might have been expected from persons of their propensity. That propensity, indeed, and a savage inclination for warfare, the issues of which gratify the propensity itself, are the gravest of a few national, social, and personal faults. But, then, "Cannibalism" is their "Peculiar Institution," and there is no nation that looks more sacredly on "custom" than Fiji. Now, the "peculiar institution" is among the oldest of Fijian customs—these Conservative Anthropophagi cling to good old practices; and it will take some time, and some method in the teacher, before they will be persuaded to abandon the little foible consecrated by time—and their appetites.

This apart, and saving great irascibility, which, indeed, distinguishes many good Christian societies nearer home, the Fijians have their virtues. They love, indeed, a wreck, as Cornish men, women, and parish priests used to do; but they take in this case only what the sea flings to them, lives and all. But when a poor missionary and his wife land safely among them, and there set up their home, these heathen Fijians will carry up from the ship a house-full of miscellaneous articles to the missionary station, and not the value of the lady's bodkin shall be pilfered. To steal is not with them a "cus-

tom," and, therefore, the lowest Fijian who loves to be in the fashion observes the agreeable mode of honesty. They may eat one another, but they will not steal (as a custom). Taking them as they are, and comparing them with the rest of the world, they are, even now, really not so much behind their fellows.

In labouring, however, to render them better, Mr. Hunt and his wife spent ten years among them, and then the former laid down his life,—worn out with his work,—not wearied with it,—for, as he said, if a man have but health, he may accomplish any amount of work,—labour then being a tonic, strengthening, as it were, life itself and man's enjoyment of it. The strongest of us who toil at home come far short of the heroic in our toil:—but there are busy idlers here,—the men for whom the sharp-sighted Apostle had such wholesome contempt—men who run to and fro, and take captive the hearts of foolish women; and to such men there must come a feeling of shame, if they read this book, and compare their own ostentatious nothingness with the noiseless labours of the missionary who goes from Hoxton, like John Hunt,—or from under English episcopal hands,—or from Rome itself, to work one great solemn work among a people, who have to teach much to the missionaries before they themselves can receive instruction. How much the latter need it, the following social custom will show:—

"Very soon the Missionaries had fearful proof that the reports they had heard about Somosomo were true. About the time of their arrival news came that Ra Mbithi, one of the King's sons, was lost at sea; and it was forthwith ordered that all his wives should be strangled, that they might accompany him to the land of spirits. At once the Missionaries entered upon their work of mercy, and went to the King, to pray for the women's lives. Tuitauka was very angry at their interference, but consented to make further search, to ascertain whether the report of his son's death was true. It proved to be correct, and the women were doomed. Mr. Hunt pleaded hard with the ruling Chief, Tuikilikila, on behalf of his daughter, who was among the condemned ones; but the only reply he could get was, 'I have great love to my brother.' The rest is thus told in the Journal. 'On the morning of August 8th we heard the cries of the poor females and their friends, and soon they were unmercifully strangled. We were obliged to be in the midst of it; and truly their cries and wailings were awful. Soon after they were murdered, they were brought to be buried about twenty yards from our house.' This slaughter of sixteen women was followed by a kind of festival, which lasted for several days and nights; and at midnight the inmates of the Mission-house were startled by the hoarse blast of conchs, and the hideous yells and whoops of the dancers. Many men and women suffered the amputation of a finger-joint, in connexion with this festival; and the whole concluded by the distribution, one afternoon, of one hundred baked pigs, one of which was sent to the Missionaries."

As the latter were sometimes on the verge of starvation, even a festival pig was not to be rejected; and it was expected of the missionaries that they should, in return, show some respect to the national customs:—

"At the time this was written, Somosomo was preparing for a war, which lasted till nearly the end of the year. During this time the cannibal feasts were more frequent, and barbarous ceremonies were constantly taking place in the town. The ovens were so near the Mission-house, that the smell from them was sickening; and the young King furiously threatened to kill the Missionaries and their wives, if they shut up their house to exclude the horrible stench. Among all perils and annoyances, Mr. Hunt steadily and earnestly went about his work, always—to use his favourite expression—turning his care into prayer."

And here is another illustration of Fiji habits:

"This morning a number of women came from Mbau to strangle a poor woman to whom I have been giving medicine for some time. I succeeded in preventing them from strangling her; but they very nearly succeeded in burying her alive unknown to me. I thought I should like to see how she was going on, fearing they would be doing something with her; and when I got into the *koro* (town), I understood that Verani, the nephew of the Chief of this place had ordered her to be buried. I immediately went to him, and found him digging her grave with his own hands. I urged him by all means to desist, and succeeded. He ordered the grave to be filled up again, and engaged to leave the woman to me. He rubbed his hands together, saying, 'Dear me, I have dirtied my hands for nothing;' evidently somewhat disappointed. I saw the woman before I went to him, and found that she did not wish to die, and seemed much pleased at the idea of trying a little longer. Ratu Mara, a Mbau Chief to whom she belongs, had sent word for her to be strangled. I gave her some medicine and food. She did not seem at all willing to die. A message came next morning to inform me that she was dead. I expect they assisted her after all; though they said they did not."

Certainly, this must have been an unpleasant people among whom to dwell.—As a supplemental volume to Messrs. Williams and Calvert's larger work on the same subject, this book is both interesting and useful. We doubt not that when Fiji becomes great and civilized, the records of its earlier days will not be without grateful allusion to *Misi Onito*, the Fijian for "Mr. Hunt."

Literary History of Lunatics.—[*Histoire Littéraire des Fous, &c.*] By Octave Delepiere. (Trübner & Co.)

In July last we reviewed M. Delepiere's "first study" of 'Literary Fools,' in the person of Bluet d'Arberes. In the work before us the author has extended his canvas, and under the title printed above has added several individuals to his list of 'Literary Lunatics.' His work commences with the record of a fact which is not without its singular aspect, namely, that while literature drives many persons mad—the poor public as well as some of the professors of the art—it is employed in several of our more important asylums as a curative process. Printing-presses are established, a periodical is started, the brain-stricken patients are the contributors, and the articles have, generally speaking, as much sense in them as may be found in some periodicals supposed to be supported by sane men,—who are only so considered because nobody cares for them sufficiently to place them under restraint.

In proof of this we take two samples of contributions by patients to a private periodical called *The Moon*, established in a Scottish lunatic asylum. The first is from the pen of an unhappy being whom ill-fortune had deprived of reason, and to whose ever-open eyelids sleep refused to be a visitor:—

Go! sleep, my heart, in peace,
Bid fear and sorrow cease:
He who of worlds takes care,
One heart in mind doth bear.

Go! sleep, my heart, in peace;
If death should thee release,
And this night hence thee take,
Thou yonder wilt awake.

The next specimen, from a patient oppressed by a monomania of melancholy, exhibits a power of re-wording matter which, according to Hamlet, is warrant that the brain is not so sickly as the world may take it to be:—

Sweet sunset, sweet sunset, that beams from the west,
And lights the dark shades of the green forest tree,
Where the wild flowers bloom fresh o'er the earth's vernal
breast,
Those flowers of my childhood, the dearest to me:

Oh! give me the wreath of these once happy years,
The songs of the woodlark,—the friends I loved best;
Ah! bring back again all their smiles and their tears,
With their sunset, sweet sunset, that beamed from the west.

Let me dream in the dells where my boyhood once strayed,
And gather again the neglected lone flowers;
They bloom all unseen 'neath the cool hawthorn shade,
The sweets of fond memory's happiest hours.

Ah! how blest but to dream of those once happy years,
The songs of the woodlark—the friends I loved best;
Ah! they'll bring back again all those sweet smiles and tears,
With the glow of that sunset, that beamed from the west.

Our Minstrelsy of the Million has often less musical measure, rhyme, and reason, than may be found in the above stanzas.

There are good reasons for the assertion made here, that madness does not exist, or, at all events, is rare among savage tribes. Till these become semi-civilized they have no maddening fire-water amongst them. They are exempt from insane ambition, and frantic jealousies, and cruel anxieties. They have their trials, and their provocations, but the madness these induce is but the hot and brief fury of the beast;—passion appeased, calm dignity succeeds.

In civilized states every class yields its quota to the demon of madness. Of these, the theologians are in considerable numbers, the *odium theologicum* being in itself a sort of madness, and a step towards a madness of incurable quality. An aberration of intellect is manifest even in some of the titles of religious books,—here and abroad; and the English 'Hooks and Eyes for Believers' Breeches' is well matched by the French '*Seringue Spirituelle pour les âmes constipées en dévotion*.' The meditators are not behind the writers, and the dreamers of old, who thought allegories out of the Bible, where they were not to be found, were about as wild as the foreign Catholic who recommended a meditation on the nose and nostrils of the Virgin Mary, and who was perfectly convinced that you were entirely lost if you did not believe with him that one of her thighs implied "strength," and the other "constancy."

Of all theological writers, perhaps, the Jesuit Paoletti, who went mad in attempting to confound Thomas Aquinas, was the maddest—as regarded his own writings and person. He was a Pythagorean, who dreamed that St. John the Baptist was, by a process of metempsychosis, residing within the flesh which wallowed about his life; and that Christ, condescending to save only male sinners, had left the salvation of women to a fair friend of Paoletti's, whom he designated by the not over-courteous title of "grandmother Joan."

Of such madmen M. Delepierre registers an alarming list, and in going through it one cannot but be painfully struck by the circumstance that the modern names are as numerous as those of the mediæval ages. The author carries his roll down to the most recent period,—down to the coming of the angel of the Lord, whose name is Elizabeth Cottle,—of whose marvellous letters we have seen many wilder than that cited by M. Delepierre, and with which she was wont to pelt Emperors, Pontiffs, and Prime Ministers, and nearly drove incurably mad an honest gentleman who edited the *Church and State Gazette*.

Authors, irrespective of the subjects on which they have written, assemble in strong groups on M. Delepierre's stage. They are of all countries, and of various fancies. De Arcilla, the Spaniard, wrote books to prove that men had existed before the Creation;—and nearer home we have had literary lunatics, each of whom seem to have been possessed by the conviction that he was the first man before all

men created. This sort of madness is far from being extinct, as the pages of the volume before us clearly indicate by various examples.

Philosophy and science, while they strengthen some brains, will shake others. Dr. Gragani studied and annotated Aristotle till he ceased to believe in his existence. Bernardi, going to the other extreme, studied apes and monkeys, till he arrived at the provoking conclusion that they possessed the faculty of speech, but were very jealous of that fact being known! The "perpetual motion" has disturbed the healthy movement of many a brain, and men who could reasonably discuss the "polarization of light" have, by giving unreasonable attention to it, fallen into talking wild nonsense on the "polarization of moral truth." The Politicians have yielded as many madmen as the Philosophers—probably more—for the brain can endure to devote itself longer to philosophical and scientific labours than to the turmoil, vexations, jealousies and hatreds of politics. Often, however, the most turbulent politicians descend into gentle delusions; and these are but temporary. Many a public man—as we were once assured by an eminent practitioner in cases of insanity—disappears for a few months, during which he is supposed to be travelling on the Continent. But he is only travelling as the old King of Saxony performed his pilgrimage to Jerusalem, in a comfortable room, in his own country, under curative process which refreshes his unstrung mind, and sends him, braced and strengthened, ready again for the fight.

We are inclined to think that the most touching incident of insanity in literary men enumerated in this volume (M. Delepierre has not dwelt upon Collins), is that of Alexander Cruden. The bearer of this well-known name was the son of an Aberdeen magistrate, and was born in 1701. He took his degree of M.A. when he was nineteen years of age; and was preparing for the ministry when he fell passionately in love with the daughter of a kirk minister, at Aberdeen. The affection was not returned; the young and ardent lover went mad, and he was placed in confinement. There a calm came occasionally over his disturbed spirit; at each return it tarried longer than before. In his lucid intervals young Cruden turned to study, and therein he did not forget, but he found some compensation for the indifference of the fair girl, whose heart was all given to a guilty love. In a year or two Alexander was released, came up to London, gave private lessons, went to the Isle of Man, was restless for awhile, but subsequently returned to the capital, where he found employment as a corrector of the press. His talents, industry, and integrity procured for him friends of such quality that, in 1735, he was appointed Librarian to Caroline, wife of George the Second. It was then that he addressed himself to the completion of that great work with which his name is still connected, 'Cruden's Concordance'—in which he did, alone, what five hundred years before, Hugo de St. Marc, with five hundred monks to help him, had attempted in vain.

It must have been a proud moment when, in 1737, Cruden presented the first copy of this volume to the Queen, who promised him some noble recompense. But Caroline died ere it was awarded, and Cruden, who had engaged all his little fortune on that one huge venture, stricken with terror and disappointment, again made shipwreck of his reason, and was conveyed to an asylum in Bethnal Green. In course of time, he issued thence, in better but not in perfect health of mind. He published wild pamphlets, and entered actions, which he would fain conduct himself, against those who had recently had him under their care; but

gradually he settled down again,—a corrector of the press, remarkable for his profound scholarship, his unbroken taciturnity, and his unrelieved melancholy. A singular accident then occurred to him; he accompanied a friend to a house in the City, the door of which was accidentally opened by the early and sole idol of his heart. Cruden sprang back trembling from head to foot; and, leaning on his friend for support, exclaimed, as he pointed to her, "It is she! It is she!" and then gazing at her, added, "and the same black eyes! the same black eyes!"

The gloom of the noble lover and profound scholar settled round him thicker and more oppressively than ever, till 1753, when he was again under restraint. When he was once more restored, he suggested to his relatives that, as some compensation for what he had endured, they should among them suffer as much loss of liberty, in various prisons to be chosen by themselves, as he had been deprived of, unjustly, as he thought, during his confinement!

His after-life was a strange mixture of the wild and the sensible. He would work well half the night through at correcting proofs of the classics, completed a new edition of his 'Concordance' in 1766,—which the King rewarded by a present of 100*l.*, and, proclaiming himself public corrector of morals, demanded to be so recognized by an Order in Council, and therewith to have conferred upon him the honour of knighthood! He wrote and lectured in Latin and in English on this subject, and in various parts of the country. As he went, he scrupulously tore from the walls all bills which seemed to him to be dangerous to morals; and with a sponge, which he always carried for the purpose, he effaced all inscriptions which he thought unbecoming in a pure and Christian land.

As he grew older his reason became more disturbed, and perhaps it was some resemblance to his Aberdeen idol which induced him to pay such court to a Baronet's daughter as to compel the father to take the young lady on foreign travel. Poor Cruden immediately printed copies of Prayers, to be publicly used for her safe return; and when this did occur, the simple swain harmlessly employed himself in circulating printed Thanksgivings for that happy event. Soon after this he died,—with an affecting touch of madness in the manner of his death.

M. Delepierre adds, that it would be difficult to make a collection of the pamphlets published by Alexander the Corrector. For the volume which he himself has furnished on the subject of such men as Cruden, and for his graceful notice of that true man and scholar, whom much love and learning rendered mad, he has earned the warm acknowledgments of all who take interest in this especial subject.

Heathen and Holy Lands: or, Sunny Days on the Salween, Nile, and Jordan. By Capt. J. P. Briggs, Deputy-Commissioner Tenasserim and Martaban Provinces, Chargé of Province Tavoy. (Smith, Elder & Co.)

THE style of this book bears unequal proportion to its matter.—Capt. Briggs comes in solemnly tripping, when a plain tale would have been ten times as welcome. Though his travels in the East or the Holy Land are not without interest, the ground has been so often beaten by pilgrim feet that we decline to tread it once more in his company. From the earlier portion of his volume, its first 130 pages, we draw a picture or two, which will probably be new to our readers. Speaking of the Burmese, Capt. Briggs says:—

"They have a peculiar delicacy of feeling or

dread of 'shame,' to use our translation of their expression, and at the same time disregard of life.

* At the time I was magistrate of the town of Moulmein, a respectable elderly woman, one morning, drove up to my house in a hack-carriage, and, rushing upstairs, without being announced, with most incoherent expressions and wild gestures, declared herself to be the murderess of her daughter, and implored me to come and save her. 'Help! help! for her only child.' In her excited state, I could elicit no particulars of what had happened; so, catching up my hat, I got into the carriage with her, and called to an attendant policeman to jump up behind, and we drove off at full speed to her house. On arrival there, she led the way in haste up the steps, through the verandah and centre-room, and with an hysterical shudder, pushed open the door of a bedroom and pointed in. I entered; and in the dull light, the window-shutters being closed, I saw a lifeless form hanging to the low roof, suspended by the neck with a little French silk handkerchief; the feet touching the ground; with a quiet smile on what were still pretty features. It was the corpse of her daughter—quite warm, and flexible, but lifeless. I instantly raised her in my arms, so as to loosen the handkerchief; and, calling to my attendant to undo the simple knot, laid her on the bed, and despatched the policeman in the carriage for the civil surgeon, who speedily arrived, but too late to restore animation. An inquiry on the spot elicited the following circumstances:—She was a high-spirited, somewhat wilful girl, of eighteen, and there had been for some time past a little love affair between her and a young Burman, who had proposed to her. Her parents, who had given an unwilling and tardy consent, continued to put difficulties in the way of their union; but her lover had visited her privately the previous evening, and in an evil moment had been admitted into the house. The mother of the girl, having found this out, sharply upbraided her, and even struck her in the presence of their neighbours. The girl made no reply, but retired at once to her room; washed, and dressed herself in clean clothes; neatly fastened up her long hair; powdered her face and neck (a usual custom when the maidens of Burmah dress for a holiday); and in her little room, so lately the scene of the first and last secret interchange of vows, she committed suicide with a little silk neckerchief, that looked as if it would hardly serve to kill a fly."

The Burmese are a festive people:—

"I will endeavour (says Capt. Briggs) to describe one of the many boat-races I have witnessed, as it will serve to give a fair idea of all similar festivals in this country. The river bank and long wooden wharf, on the occasion to which I allude, were densely crowded with a gay throng of both sexes, old and young. The wharf, or jetty, as it may more appropriately be termed, was roofed through its entire length, and the extremity of it set apart for the umpires, among whom we sat; white fresh mats being provided for our accommodation, while gay curtains and flags yielded an agreeable shade, and heightened the general effect. On a table laden with fruit, such as only the climate here could produce, were placed massive silver cups, quaintly carved with the signs of the zodiac, and with other ideal figures; some of them also being inlaid with gold. These rich vases, together with the immense number of golden ornaments ingeniously, nay, beautifully worked, worn by all the young and middle-aged women, the holiday attire of silk, which very few are without, and, above all, the cheerful faces and merry laughter of the company, pleasingly prove how well off, how free they are from privation and the necessity of painful toil."

Like other festive people who could be named—

"the Burmese are great gamblers, and at this season of the year it is permitted by all. A father does not attempt to keep his son from gambling once a year at the races, but it is necessary to pay the stake down on the spot, usually in cash, and this wise arrangement has the effect at least of preventing gambling debts. Nevertheless, here, as in every other society where gambling is practised, it is the prolific cause of immorality and crime. One peculiar case was once brought before me

judicially. As intimated above, both sexes are accustomed to gamble, and many stake their bets as the boats come up to the wharf to show themselves off before going to the starting post. In this way a pretty girl of eighteen or so, of very respectable family, bet five rupees on the first race with a young man, a neighbour who met and joined her party at the stand. Losing this bet, and having no more money with her she backed her gold ring against the five rupees doubled, on the second race; and this she also lost. On the third race she bet her gold necklace against her former losses, and as fortune still crossed her, she next offered to lay her bracelets against the ring and necklace, which was accepted. Strange to say, the bracelets were also lost, and all her ornaments as well as her money, were at once handed over to the winner. The girl was now driven to despair, for the jewelry belonged to her mother, who, when provoked was wont to punish her severely. The young man seeing his advantage, and having been for some time a silent suitor for her hand, offered to lay the whole of his winnings against her promise that in the event of her losing she would become his wife. For a moment, she started with anger at the whispered proposal. But then those beautiful bracelets—that necklace that her young friends all so envied—her mother's rage when she returned home! Surely, she could not lose a fifth time."

The girl, who was called Ma Phew, lost her bet,—and having not the slightest intention of taking up her "I O U" on the following day—she repairs to our Commissioner:—

"Her mother, with her and an elder sister, came up to my house in the greatest grief, exclaiming—'Oh, save! save! save us from this disgrace.' Then the above account was given me in tears and sorrow, and the girl added: 'He now demands the fulfilment of the promise,—oh, save me! save me!' I sent for the young man; of course held the promise null and void, and earnestly lectured them on the folly of gambling, and the misery it usually produces."

Here is a funeral ceremony, which is also a high festival. The Burmese seem, as we have seen, to hold life in small respect—a dose of opium is a not unfrequent resort of persons sulky or sad. When the soul is out of the body, however, great state is kept:—

"The most national of all the Burmese festivals is the 'Phoongyee Bryan,' usually termed in English 'the burning of a High Priest.' My readers (says Capt. Briggs) will of course understand that the good old man has previously consigned all the cares and vicissitudes of this life to his successor. The body is embalmed in honey, placed in a gaily-decorated coffin, into the apertures of which is poured melted wax and resin, until every crevice in it is filled. A portion of the 'kyoung,' or monastery, in which the phoongyees, or priests, live, is then set apart for the body, where it lies in state, on a raised platform, fantastically ornamented with painted spirits, forest nymphs, and strange children of the air. These curious beings are represented with human bodies, and with feet like a bird; wings being omitted, because such appendages are considered unnecessary to enable a fairy to fly, while the claws are required to perch on trees and flowers. Over the platform is a white canopy decorated with tinsel brocade, in appearance like gold and silver; the four corners of which are supported by as many white umbrellas, more than twenty feet in height, enriched in a similar manner, and perhaps with quaintly-cut paper. Around the walls of the room or hall containing the body are also suspended curtains of white cloth, stretched over wooden frames; and on this drapery are depicted, with gayest colours and minute drawing, though but in Chinese perspective, scenes descriptive of Godama the last Budh's progress on earth. Here we may see portrayed that land of fairy brightness which only the truly good can hope to enter upon at once; there gloams a monstrous purgatory where demons administer tortures that would instruct even the authors of the Inquisition or the Bengal mutineers. Among the scenes here depicted, gentle reader, you may at last find the successful alchemist who sits entranced with delight, crucible in hand, in

which he has just perfected the 'great secret.' * * After the body has lain in state the full period, which may be for several months, vast preparations are made for burning it. The funeral pyre, which is erected on a car, is composed of fantastic framework of light bamboo and cane, somewhat after the fashion of a Chinese pagoda, and covered with paper or cloth, on which is painted scenes from Eastern mythology, in brightest colours, the whole decked out with tinsel, and gay streamers surmounting the lofty and tapering pinnacle of the pyre. For a month previous to the last and great day when the pyre is fired, sixteen or twenty of the most comely maidens of each division of the town are taught a slow, graceful dance, accompanied by a song. The dancers are arranged in rows of four; each of the parties thus formed dancing separately, and having its own music and song. The best-looking, and the daughters of the best families, are usually chosen for this solemnity, it being considered an honour that cannot well be refused. They are dressed in their gayest silks and richest jewelry, accompanied by the people of their divisions, who clap their hands, keeping time with the music and calm quiet dance, which is performed as much by the hands and arms as the feet; while the peculiar Burmese dress, already described, shows every curve of the figure, which is usually slight but well moulded. The dress is open down one side, which is not noticed when in repose; but as the dancers gently turn, a neat little foot and ankle, and a well-rounded limb, for an instant glance forth. The jet black hair of these maidens, in the profusion of which they pride themselves, is profusely adorned with fresh flowers, so that the air is filled with their sweets. It is perhaps, but once in a lifetime that girls so well nurtured have the opportunity of exhibiting their charms in public; and though the downcast eye proves their carefully-preserved modesty, a natural desire to excel, and a certain pleasure in captivating the earnest gaze of the throng, are very evidently felt. The young men also form dancing and singing parties, like the girls, in phalanxes of four. In a loud voice, accompanied by violent gestures, they chant of their manly deeds; and a gay scene they form, going through the evolutions of the dance in their bright silk 'putsoos' and snowy white turbans; some quaintly disguised as demons, others again as monkeys, or as the great bird that flew away with Sindbad the Sailor. These bands accompany the funeral pyre, and perform in shady spots, while it is being burnt."

The Burmese, it should be said, in parenthetical note on the above passage, "believe implicitly" in alchemy. How imperfect civilization, in every country and in every age, has feasted Death!

NEW NOVELS.

Greymore: a Story of Country Life. (Smith, Elder & Co.)—"Greymore" is a very pretty story, and one that may be given to the younger members of a family, or be read aloud, with the certainty that it will give a wholesome tendency to the interest it excites—a result that cannot always be predicated of interesting stories. The book is well and carefully written, in a refined and gentle spirit. The characters are drawn with delicacy and discrimination, and the incidents are interesting and natural. We cannot, however, pretend to understand the superhuman amiability with which Katherine meets the treachery that has been employed against her; nor why Agatha, who causes so much misery to two innocent people for the gratification of her own pride and selfishness, should be dismissed for all punishment to the judicial treatment of her own conscience, and be petted and loved as a superior being, both by the author and by Katherine—the sister and victim—and by an adoring husband besides. We know well that there are moral "accidents" which overtake human beings, which are as lamentable, and fatal, and unexpected as the physical accidents of being overturned in a carriage or snatched in a railway collision; we mean occasions wherein the individual is led to do a wrong action opposed to his usual character and principles, at which no one is more

grieved or surprised than the culprit, who has been what the old Scotch Calvinists used, with solemn significance, to call "left to himself." But these things, when searched into, generally, indeed always, prove to have been the result of some secret divergence from the true and upright rule of life—a slight deviation, not perhaps heeded in the beginning, and only now discovered by the sudden overt act, which shows how very far the individual has gone from the right road. Agatha Marchmont's treachery was an act of this kind, but it is not worked to the core as it might have been; her tardy act of reparation is made much of,—Katherine forgives her, and all comes right in the end,—the parties concerned being in a novel, and in the hands of a merciful authoress; but in the hands of a more powerful or more practised writer, the root of character from which such an action grew would have been more developed, and worked to a result more like real life. To convert a proud, unscrupulous, overbearing woman like Agatha, through the agency of a devoted lover and a happy marriage, may round off the plot of a novel, but would not really be efficacious to restore such a character. The wrong and treacherous act which she commits is treated too exceptionally. There were great scope and opportunity for an author possessing the requisite power and knowledge of human nature; but the Author of 'Grey-more' has only made a pretty story, and converted her faulty characters by a *coup de théâtre*, when the characters group in front, and the difficulties are smoothed by a general giving and taking in marriage, with lavish promises of virtue and amendment from those who have shown their need of the same. The author who wrote 'Grey-more' might write something better, if she would take the trouble to think a little more deeply about what she writes.

Danesbury House: Prize Tale. By Mrs. Henry Wood. (Glasgow, Scottish Temperance League; London, Tweedie.)—*Harry Birket: the Story of a Man who helped himself.* By the Author of 'Town Life,' &c. (Tweedie.)—The first of these works is, we are told in the advertisement, "issued by the Directors of the Scottish Temperance League, with the fervent hope and prayer that it may contribute largely to the progress of the Temperance cause and kindred movements." It is the story which was successful in obtaining the 100*l.* prize, which had been offered by the Society for the best tale "illustrative of the injurious effects of intoxicating drinks, the advantages of personal abstinence, and the demoralizing operations of the Liquor Traffic." A tale written on these conditions would naturally be under difficulties, which might well quench the "genial current" of the most vivid imagination. We doubt whether even Capt. Morris himself could have written a song under the condition that he was bound to make it fascinating and convivial, and well fitted to be sung to the accompaniment of sparkling glasses and joyous refrain. A free temperance song might by possibility be as dashing and inspiring as a drinking song, if the genius, and not the conscience, of the writer inspired it; but a Prize Temperance Tale, or a Prize Temperance Song, will, we fear, inevitably smack of the model Sunday-school boy under the eye of his master on his best behaviour—the genuine human nature all stowed away out of sight. 'Danesbury House' gets over the natural difficulties of the task extremely well; the story, as a mere story, is interesting, and there are occasional spirited delineations of life and character, which indicate that the authoress might write a very good novel if left to follow what whist-players call an "original lead." The sketch of Lord Temple is about the best in the book, and the account of his life and embarrassments and good resolves, and how he happens to break them without intending any harm, is given in a human, natural way, as though the authoress had sought to be true rather than didactic. But all the miseries, near or collateral, that ever could arise from strong drink are concentrated upon the house of Danesbury, which seems to be under as inexorable a Fate as the race of Atreides;—all of them (except two, who are rescued in their infancy, and one of them who is painfully and tardily reformed,) are predestined to die the death of drunk-

ards, after causing frightful pain and sorrow to all their friends, apparently for no other reason than that they were allowed to drink small beer out of little silver mugs every day at dinner, and had half a glass of wine on Sundays;—a result scarcely adequate to the cause. The author endeavours to prove too much. William, Lionel and Robert were selfish, weak, headstrong, sensual young men, who would in all human likelihood have "gone wrong" just as much if they had been kept on toast-and-water in their nursery. They are represented as having had the most injudicious of training,—a weak, fretful mother, unlimited pocket-money, and all manner of indulgence as boys, with a dull home, querulous complaints, and weak attempts to harass and restrain them when they were young men. The love of drink was only one form of the want of all self-restraint in their characters; it was itself the effect, rather than the cause, of the weakness and worthlessness of their nature. Incidentally and by implication, Mr. Danesbury, the father, is made to appear a party to the ruin of his sons, because he in the strictest moderation drinks wine, and does not abstain from everything stronger than water; whereas it is by his yielding to his wife, who is a fool, the entire management of his sons, whilst he himself is absorbed in business, that the evil conduct of his sons grows until it cannot "be buckled in the belt of rule." The virtues which are ascribed to Arthur Danesbury are all traced to the fact of his drinking water from his cradle; if the same stress had been laid upon the steady will and power of self-denial which, humanly speaking, enabled him to abstain from wine, as a type of other forms of self-indulgence, the good results would have been equally clear and more legitimate. The mere fact of drinking water does not endow a man "with every virtue under Heaven," except when it is the action of a strong will battling with a fearful temptation; then it is a sublime act, typical of many other virtues. But Temperance writers and Temperance tales overlook this; to them, a man who takes one glass of brandy-and-water is predestined to grow gradually into a drunkard—a result which, thank God! is not inevitable. Men are not wound up, like clocks, to go through a pre-ordained course of either vice or virtue; therefore it is that Temperance tales, in spite of the accuracy of many of their details, are untrue and unreal in the general impression they produce. They are exaggerated and morbid in incident, and their effect is very depressing and discouraging. Whatever in act or deed tends to enervate a man's character, and weaken his empire over himself, is to be shunned, deprecated, and guarded against; but drinking is *not* the *only* form taken by the insidious evil of self-pleasing: Teetotallers go too far when they try to prove it so. It is the principle of self-indulgence against which it behoves a man to strive, and not one special form of it alone. Nevertheless, we would not be misunderstood: we wish well to the Temperance cause; we would give our aid to any cause which has for its object to strengthen a man for the battle of life. There is one trait we notice with satisfaction in Mrs. Wood's Temperance Tale: it affirms as well as prohibits. The social element, which is the grand attraction of a public-house, is recognized and provided for, in the shape of a model coffee-room provided by Arthur Danesbury for his workmen. Carlyle says somewhere, "No error is fully confuted until we have seen, not only that it is an error, but how it became one." Even a vice has some reason for its affinity to human nature, which they who would successfully combat it must discover and provide for.—'Harry Birket,' our second story, is less designedly a temperance story—it is what it professes to be, the story of a man who helped himself. The style is hard and not pleasing, but the story has an aspect of truthfulness and reality, which give it the air of being, in many particulars, a real narrative:—things do not fall so smooth and easy as in tales they often do. It is a good, wholesome story to put into the hands of a young man or boy, and the maxims and examples about temperance arise naturally, and as they would be likely to do in actual life.

OUR LIBRARY TABLE.

The Complete Works of W. Shakespeare. Translated by François Victor Hugo. Vol. V. *The Jealous Men.* (Paris, Pagnerre.)—Under this fantastic title, M. François Victor Hugo classes together 'Cymbeline' and 'Othello,' in the fifth of his courageous volumes, with eighty pages of prefatory dissertation. It were useless to comment on the taste of such grouping; the more, because the spirit of theorizing and classifying is not peculiar to M. François Hugo, but seems to torment all who deal with Shakespeare. They will not take him in his simplicity. Against this, however, it is breath wasted to protest. But the eighty pages of annotation, on the jealousies of the "loyal *Leonatus*" and of the Moor, strain our patience more than it will well bear, being neither original, fine nor conclusive. Nor is the translation redeeming. That 'Cymbeline' is a hard play to render into French is true. There is nothing, even in Shakespeare, to surpass the delicious poetical elegance of all the scenes throughout which *Imogen* moves,—pervading the pathos with a subtlety to be felt in every breathing of the verse. To represent this, the most delicate French poetry, from the hand of one skilled in the use of equivalents, and keen in comprehending the graces of his original, in all their purity and fineness, is hardly adequate. But when prose is the vehicle, we fare yet worse,—if even we have to do with "a master of fence" in prose. Such title cannot be awarded to M. F. V. Hugo. He is sometimes incorrect, never penetrating as a reader;—he does not command the vocabulary, at best limited in French, by which the poetry of Shakespeare is to be approached, not represented. Regarding, as we do, the fact of such a task having been undertaken, with all gratification and sympathy, we are still compelled to try its execution by its own proper merits; and these are less than could be wished.

National Finance and Currency. By Edward Norton. (Longman & Co.)—*Remarks on the Report of July, 1858, on the Select Committee of the House of Commons on the Bank Acts [de.].* By Alexander Gibbon. (Hatchard & Co.)—No doubt, if we should tell the two gentlemen who have produced these works that their time has been thrown away, and their good print and paper—one publishes in quarto with handsome margins—absolutely wasted, they would set the critic down as simply a disciple of a school which is not theirs. But the question of whether a writer has a claim to be heard on these themes does not depend upon the school to which he belongs or the particular class of opinions which he advocates. There are able exponents of most of the theories which find supporters. Mr. Stuart Mill, for instance, condemns the monetary laws, which we owe to the late Sir Robert Peel; Lord Overstone defends them. But no one who has given due attention to the subject would deny to either of these writers the merit of having mastered the facts, and acquired a clear view of the doctrines of his antagonist. This is the test by which the worthy writer is to be distinguished from the mere scribbler. Of Mr. Norton and Mr. Gibbon, the former of whom proposes a magnificent scheme for vesting the control of our monetary system in a "Council of Finance," it is, perhaps, sufficient to say that neither has succeeded in getting over that *pons asinorum* of currency students—the question of why the price of gold is fixed. The very meaning of the words appears to have puzzled them more than enough. Mr. Gibbon, unaware that all prices in England are estimated in coined gold (even our copper and silver pieces being mere tokens of gold), explains the "price" of gold to mean "the quantity of silver, copper, iron, or any other metal or commodity obtainable for it;" and Mr. Norton denounces the attempt "to make that fixed which nature makes fluctuating." Unfortunately, experience has shown that it is in vain to answer such philosophers with the simple fact, that the fixed price of gold means only that the British Mint performs its duties for the public gratis, and that, therefore, a pound of gold bullion is and must always be—slight oscillations excepted—worth a pound of gold coin of the same quality. This would seem simple enough: it is, indeed, the very alphabet of the subject, though

manifestly just one lesson in advance of Messrs. Norton and Gibbon.

By the Sea: Poems. By Edmund Sandars, B.A. (Macmillan & Co.).—To make the sea stagnant is the work of—not a good fairy, to speak politely,—yet really Mr. Sandars has done this feat in the principal poem of this volume, called "Rotha," which we confess not to understand. It is divided into "The Tempest," "The Long Roll," "The Tri-kuma," "The Calm," and stands in need of argument, explanation, plumb-line, as much as any mystery in our critical experience. "The Calm" (to note only one curiosity) starts with

A wet sheet and a flowing sea,
as Allan Cunningham sang.—We give four verses from "The Tri-kuma," which, to adapt the burden of Mrs. Browning's "Duchess May," "toll very slowly."

One, two, three, full on the shingle it breaks.
Silence doth everywhere reign,
Ere in full thunder again
One, two, three, full on the shingle it breaks.
Soft, light-crested, slow, murmuring on to the strand,
The first wave rolls in glory,
Telling a plaintive story,
Soft, light-crested, slow, murmuring on to the strand.
Full, light-crested, slow, surging on to the strand,
Follows the second in might,
Streaking the pebbles with white,
Full, light-crested, slow, surging on to the strand.
Grand, light-crested, slow, thundering on to the strand,
Heaved to a wonderful length,
The third wave dashes in strength,
Grand, light-crested, slow, thundering on to the strand.

—What do these grand things mean? But the minor verse of Mr. Sandars is no less impressive. Take the two stanzas which open something called "Love-Light":

She was a happy-careless child;
She drank the freedom of her home;
She laughed to herself in the woodlands wild,
And little thought of the days to come.
Like the bird of ocean she fluttered far;
And lightly fled over rock and shoal,
Till Love, like an unknown blossoming star,
Suddenly struck on her laughing soul.

There must be more in this "blossoming star" than meets the ear.

The Irish Archaeological and Celtic Society have published *Irish Glosses: a Medieval Tract on Latin Declension, with Examples explained in Irish*, Edited by Whitley Stokes, —a quarto volume, containing the Latin equivalents for about 1,100 Irish words, and therefore of some value as a contribution to our knowledge, not only of the Irish language, but also of the early history of Ireland, and the relations of Celtic to other Indo-European languages. The notes and commentary by the editor, extending over three times as many pages as the text, abound in useful information. There is an Appendix, consisting of "The Lorica of Gildas, with the Gloss thereon, and a selection of Glosses from the Book Armagh." —An *Arabic Alphabetical Table, with the Vowels and Accents* (Sutherland & Knox), on a single sheet, has been issued by Capt. G. W. Chasseaud, who is preparing "An Arabic Grammar and Reading-Book." —On the strength of Dean Trench's recommendation, an *Essay On the Study of Modern Languages in General, and of the English Language in Particular*, by D. Asher (Trübner), has been reprinted. It appears to have been originally delivered as "the Easter Programme of the Commercial Academy of Leipzig," and contains numerous extracts from well-known English works, with general observations in praise of our language and literature.—It is hardly possible to have a simpler or better book for beginners in German than Dr. F. Lebahn's *First German Course* (Clarke), containing the essentials of the grammar, with exercises for translation both ways, and anecdotes in German, followed by German questions and answers upon each.—We have our doubts as to the utility of *Practical Elementary Exercises on the Art of Thinking*, by C. Schaible (Aylott). The second course, which is by far the larger and better portion of the book, is in a great measure borrowed from the various works of Wurst. The exercises in the first course appear to us too childish to be of any use. We cannot see the reasonableness of asking a pupil to substitute suitable epithets for those which occur in "the bitter sugar," "the sweet gall," "the square

circle," &c. In our opinion, it is better to combine such elementary logic as is here given with grammar and composition, than to treat of it separately. The last work before us is *Dramatic Scenes from Standard Authors, for Private Representation and Schools*, by C. W. Smith (Routledge).

LIST OF NEW BOOKS.

Ahn's Method of Learning Latin, by Montefelt, 2nd course, 1s. 6d.
Aikin's Indian Spices for the Indian Tables, fol. 16s. 6d.
Ballard's Diseases peculiar to Infants and Mothers, 4s. 6d. cl.
Bayly's Chas. Descriptive and other Poems, 8s. 8s. 6d. cl.
Bell's (Sir Chas.) Life and Labours, by Pichot, cr. 8s. 5s. cl.
Bentley's Second Report on Life Assurance, cr. 8s. 1s. 6d.
Berquin's Children's Friend, 3mo. 1s. 6d. cl.
Blunt's Perils and Fancies of Invention, post 8vo. 10s. 6d. cl.
Bonny's Menstruation, by Maynard, new ed. 12mo. 4s. 6d.
Bray's Physiology for Common Schools, cr. 8s. 1s. 6d. swd.
British Catalogue of Books published during 1859, roy. 8s. 6d. cl.
César de Bello Gallico Commentarii, ed. Dumesnil-Christie, 4s.
Canticum Canticorum, Introduction by Berjeau, 4to. 5s. 2s. 6d.
Carmichael's Science of Music Simplified, 4to. 1s. 6d. swd.
Chambers, Fabes Chistes, revue et corrigée par Wells, 3s. 6d.
Cheridond's Book of Versions, new ed. by Delille, 8s. 3s. 6d.
Commentary on the Song of Solomon, 12mo. 1s. 6d. bds.
Cottage Commentary, Vol. 1, St. Matthew, 8s. 3s. 6d. cl. swd.
Davidson's Convergences, by Wright & Waley, roy. 8s. 1s. 6d. cl.
Davis's Practical Essays for the Improvement of Farming, 8s. 5s. 6d.
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Franz's Beulah, 8s. 10s. 6d. cl.
Excellior Library, "Read's English Literature," cr. 8s. 2s. 6d.
Forster's Arrest of the Five Members by Charles I. post 8vo. 12s.
Galbraith and Houston's Manual of Optics, 4th ed. 8s. 2s. 6d.
Gift Book for Good Little Children, illust. roy. 12mo. 2s. 6d. cl.
Goldsmith's History of Rome, by Davis, 5th ed. 12mo. 3s. 6d.
Goulburn's Devotional Study of the Holy Scriptures, 8s. 4s. 6d.
Gula's Ruins of Mendoc, Sketches by Harris, imp. fol. 31s. 6d.
Guinness's (Rev. H. G.) Sermons, new ed. 8s. 3s. 6d. cl.
Guthrie's Seed Time and Harvest: Plans for Ragged Schools, 3s. 6d.
Guy's Learner's Grammar, 8s. 10s. 6d. cl.
Hanna's Wycliffe and the Huguenots, cr. 8s. 5s. 6d.
Happy Sunday Book of Painted Pictures, 4to. 3s. 6d. bds.
Hodgson's Novels and Tales of Imagination, the Death of Marat, 2s.
Howard's The Sketcher's Manual, 7th ed. 8s. 5s. 6d. cl.
James (John Angell) Works of, edited by his Son, Vol. 2, 7s. 6d. cl.
Leighton's Stories of Scottish Life, 8s. 3s. 6d. cl.
Let Well Alone, 8s. 10s. 6d. cl.
Lewis's Sea-Story Studies at Ilfracombe, 8s. 2nd ed. cr. 8s. 6s. 6d.
Macaulay's Biographies in the Encyc. Britannica, 8s. 10s. 6d. cl.
Marriott's Half-Hours of Reading, 8s. 10s. 6d. cl.
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Osborne, Colloquies of, by Author of "Mary Powell," 3rd ed. 3s. 6d.
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MRS. JAMESON.

THE decease of this accomplished woman and popular writer, at an advanced period of life, took place this week, after a brief illness. But the frame had long been worn out by past years of anxiety, and the fatigues of laborious literary occupation conscientiously undertaken and carried out. Having entered certain fields of research and enterprise, perhaps at first accidentally, Mrs. Jameson could not satisfy herself by anything less than the utmost that minute collection and progressive study could do to sustain her popularity. Distant and exhausting journeys, diligent examination of far-scattered examples of Art, voluminous and various reading, became seemingly more and more necessary to her; and at the very time of life when rest and slackened effort would have been natural,—not merely because her labours were in aid of others, but to satisfy her own high sense of what is demanded by Art and Literature,—did her hand and brain work more and more perseveringly and thoughtfully, till at last she sank under her weariness; and passed away.

The father of Miss Murphy was a miniature-

painter of some repute, attached, we believe, to the household of the Princess Charlotte. His daughter Anna was naturally taught by him the principles of his own art; but she had instincts for all,—taste for music, but limited knowledge of it,—a feeling for poetry greater than any expressive power,—a delicate appreciation of the drama. These gifts—in her youth rarer in combination than they are now (when the connexion of the arts is becoming understood, and the love of all increasingly diffused)—were, during part of Mrs. Jameson's life, turned to the service of education.—It was not till after her marriage, which was notoriously an unhappy one, that a foreign tour led her into authorship, by the publication of "The Diary of an Ennuyée," somewhere about the year 1826.—Though that record is not clear of a somewhat forced sentimentality, it was impossible to avoid detecting in it the presence of taste, thought, and feeling, brought in an original fashion to bear on Art, Society, Morals.—The reception of the book was decisive.—It was followed, at intervals, by "The Loves of the Poets," "The Lives of Female Sovereigns," "Characteristics of Women" (a series of Shakespeare studies; possibly its writer's most popular book).—After this, the Germanism so prevalent five-and-twenty years ago, and now somewhat gone-by, possessed itself of the authoress, and she published her reminiscences of Munich, the imitative art of which was new, and esteemed as almost a revelation. Later, we conceive, the enthusiasm so honestly expressed in Mrs. Jameson's sketches of the modern *frescoes*, and palaces, and *basilicas* of the city commanded by Louis of Bavaria, was somewhat mitigated. To the list of Mrs. Jameson's books may be added, her translation of the easy, if not very vigorous Dramas by the Princess Amelia of Saxony, and her "Winter Studies and Summer Rambles"—recollections of a visit to Canada (undertaken in hopeless attempt to arrange her family affairs). This included the account of her strange and solitary canoe voyage, and her residence among a tribe of Indians. From this time forward, social questions—especially those concerning the position of women in life and action—engrossed a large share of Mrs. Jameson's attention; and she wrote on them occasionally, always in a large and enlightened spirit, rarely without those touches of delicacy and sentiment which have not always accompanied the efforts of women desiring to improve and to emancipate their sex.—Even when we are unable to accept all Mrs. Jameson's conclusions, or to join her in the hero or heroine worship of this or the other favourite example, we have seldom a complaint to make of the manner of the authoress. It was always earnest—sometimes eloquent—now and then poetical.

Besides a volume or two of collected essays, thoughts, notes on books, and on subjects of Art, we have left to mention the elaborate volumes on "Sacred and Legendary Art," as the greatest literary labour of a busy life. Mrs. Jameson was putting the last finish to the concluding portion of her work, when she was bidden to cease for ever. We understand, however, that it is ready for publication.

There is little more to be told,—save that, in the course of her indefatigable literary career, Mrs. Jameson drew round herself a large circle of steady friends—these among the highest illustrations of Literature and Art in France, Germany, and Italy; and that, latterly, a pension from Government was added to her slender earnings. These, it may be said without indelicacy, were liberally apportioned to the aid of others,—Mrs. Jameson being, for herself, simple, self-relying and self-denying;—holding that high view of the duties belonging to pursuits of imagination which rendered meanness, or servility, or dishonourable dealing, or licence glossed over with some convenient name, impossible to her.—She was fond of society with the keenest relish, yet was not distinguished in conversation. The want of lightness of hand, which is to be felt in her literary style, was represented by a certain elaborateness in parlance,—an unreadiness in repartee,—a partial comprehension of humour, nonsense, whimsy,—of all, in short, that distinguishes intercourse from discourse and in-

struction. These are mere personal characteristics, however, in nowise impairing our appreciation of Mrs. Jameson as a faithful friend, a devoted relative, a gracefully-cultivated, and honest literary worker, whose mind (according to the measure of its capacity) was set on "the best and honourablest things."

M. JULLIEN.

THE postponement of M. Jullien's concert-attempt in Paris, announced a week or two since, is final. After a short period of mental aberration, exasperated, if not produced, by the excitement of speculation, the conductor died a few days ago, near Paris, under very painful circumstances. One who figured so largely during some score of years as caterer for amusement to the Londoners, claims an obituary notice on other grounds besides those of musical notoriety. Jullien was, in every sense of the word, a character: he was an adventurer, not merely by circumstance, but by temperament.—He was sanguine, self-deluding, and busy in no common degree, crossed with a vein of bombast, which helped him on his way, not merely by amusing the public, but by inspiring himself with a dream that his sublimities were real.—He began life, unless we are mistaken, at sea; and from thence, by what steps we know not (obviously not those of sound musical education), stumbled into the place of a dance-conductor at one of the public gardens of Paris. In such a resort, however, no place save a second-rate one was attainable twenty-five years ago:—for Musard was then in his prime; the King of dance-conductors, who was carried like a conqueror in his car round the Opera-House at the close of every masquerade.—To England, accordingly, came the aspiring man; and presently he made himself famous here,—not so much by his dance-tunes, which in no respect approach those of Strauss, Lanner, Labitzky, or the Musard just mentioned,—neither by his skill as a conductor; but by his peculiar appearance, his melo-dramatic gestures, his embroideries, and (to be just) by his tact in attaching to his staff certain piquant and effective players, such, for instance, as König. With prosperity his ambition rose. Having, we believe, some dim and romantic notions of Art when organizing the Promenade Concerts in our theatres, Jullien for some years assembled round him a capital band there, and sprinkled the tawdry performances necessary to attract the Million with selections from classical composers. No doubt, these did their part in leavening the London public; but when the music went well it was merely by favour of the excellent band. Intoxicated by flattery, and encouraged by success to conceive that he had "a mission," the self-knowledge of "ways and means," needful whether financial or artistic, began to give way before unmeasured ambition. Though living on his gains from year to year,—while gaining (let it never be forgotten) liberal to all around him,—Jullien chose to speculate as none but a capitalist with a bulky cheque-book at command should do. He would manage an operatic theatre. Truly curious it is, at this distance of time, to recollect the magnificent provisions he made for carrying on his management. Enormous salaries (never paid), princely commissions (to be executed in years to come), a limitless prodigality in the outset of his undertaking, arising (we can speak from knowledge) from no desire to impose on others, but because its owner was utterly self-imposed on,—who could believe that there was absolutely no basis for any of these things? Failure, falsification of every promise, bankruptcy, came in sequence; and then, with fallen fortunes, another spirit.—The romance and imaginary grandeur which up to a culminating point had deluded and amused their owner, were, after that point, set to work to keep up appearances—at the cost of others. A charlatan may be trained by prosperity into abandonment of his charlatanism (if he have within him instincts for better things)—few charlatans are able to resist the temptations of ill fortune. But it must never be forgotten that Jullien was kept up in his self-delusion by those who should have known better. From being an opera-manager, he was encouraged to fancy himself an opera-composer. It is like writing a

page of farce, to record the fact that there were those who compared his 'Pietro il Grande' with 'Les Huguenots' (even as Mendelssohn and Mr. Perry were associated in a memorable criticism some years earlier). The result of this opera—utter failure—was another discredit to the speculator. From this time downwards Jullien's "star began to wane," to adopt his own style. The building of the Surrey Concert Room, and his opening performances there, with their disastrous sequel, were only so many more episodes in the story. Then had to be tried smaller theatres, a poorer band, presided over by one whose prestige had become tarnished, and whose personal attitudes and fascinations were "familiar as household words" to the public. All failed. Then came Paris,—of which there is no need to tell the sad story and its close. It is no mystery that M. Jullien's surviving family stand in need of succour and sympathy. The need of telling this plain story of a strange life lies in the lesson it affords for those who may be to come, and who may desire to do likewise;—yet more in representation to those who rule public opinion, against thoughtlessness in urging forward such persons, not by nature dishonest, but incomplete and unreal,—to mistake their own places, to lose their own chances, to peril and injure those who trust in them;—lastly, to expire in ruin, disappointment, and feverish distress.

COLERIDGEANA.

54, Guildford Street, March 13.

THE other day, in looking over a volume of Wieland's works, the 'Comische Erzählungen,'—a compound of the faults with few of the graces of La Fontaine, Ovid, and the Abate Casti,—which I had borrowed at Messrs. Rolandi's circulating library, I found some MS. notes written on the fly-leaves at the commencement and end of the volume. They were signed with the initials "S. T. C.," and even had they not been so signed, and in Coleridge's unmistakable handwriting, the vigour of thought and language which characterized them could leave but little doubt as to the author by whose masterly pen they had been written. Thinking they might interest some of your readers, I transcribed them; and, having obtained Messrs. Rolandi's kind permission for my doing so, now hasten to forward them for preservation from oblivion, if you think fit, in the pages of the *Athenæum*. They are as follows:—

"It seems almost ridiculous to make serious remarks upon a set of poems, which, as they provoke no comic, so do not suggest any serious feeling; if, indeed, we except that mixture of disgust, indignation, and sorrow at the writer, which flows like an undercurrent through the mind during the perusal. Yet I will hazard one observation—assertion I should have said—that Wieland's remark on the paramountcy and predominance of beauty on the mind of women in their preference of lovers, is really a calumny; of course, I mean comparatively with the influence of female beauty on the determinations of men. Wilks, a man almost laughably ugly, said, and with truth, that the handsomest man in the kingdom had but half-an-hour's advantage of him. The tale of Cephalus and Procris, or the possibility of loving the same Being in two persons, might have been worked up into a very beautiful poem; but, alas! Wieland sacrificed everything *dem ewigen Ewerty* of concupiscence and description of nudity. The conclusion of the poem is especially unnatural and painful. If poetic justice required that Cephalus should be additionally punished for the low stratagems of his unjust jealousy; and if the monstrous up-starting of a real Celadon could be made endurable; yet Procris should have been represented as believing him to be Cephalus, and should have been rescued from the seduction. The last poem is incomparably the best, and yet in the same proportion gave me more pain than the others. In the 4 preceding tales, the matter and the manner, the story and the execution, are at Par with each other—4 sister harlots—yelept—Filtch, Smut, dirt, and Nastiness, flaunting in Coan robes of tawdry muslin, stolen or borrowed from the rag fair of

Italian Poetry. But the subject of Cephalus and Procris, as here treated, one might liken to a beautiful statue of conjugal love, the countenance of which the artist had wantonly deformed by a Faunish grin, scarcely more disgusting than inappropriate.—S. T. C."

At the foot of the 20th and 21st pages of the volume, occurs the following animated protest against Wieland's material handling of the well-worn theme, 'The Judgment of Paris.'—"What-ever sense or meaning there is in the original fiction; viz., the contest of Ambition (rank and power personified in Juno), of Wisdom=Pallas, and of Beauty=Venus, in the soul of a young Prince, is completely obliterated by this mode of handling it. The fable in itself is the counterpart of the choice of Hercules."

I hope these fragments of retrospective criticism may give your readers as much pleasure as they have given me. M. D. W.

POLITICAL PAPERS FROM ST. JAMES'S SQUARE.

York Street, Covent Garden, March 20.

I am by no means desirous of prolonging the controversy respecting the Holderness Papers, but I must crave space for a few lines in reply to Mr. Wright's "parting words," which, though they raise distinctions rather than differences, may chance to hoodwink some of your readers.

Mr. Wright implies that, because he had a previous interview with me to arrange the terms and time of the valuation, I was not "suddenly called upon," and that there was no "pressure of circumstances." Now, though this has nothing whatever to do with the main question, and is only introduced to invalidate my general testimony, I think I am justified in asserting that the phrase "suddenly called upon" is fully borne out by Mr. Wright's own admissions. If I had seen the necessity of a strict legal phraseology, I might perhaps have written "called upon to value suddenly," my engagement being to make the valuation within the space of an hour, which I hold to be as sudden as it well could be. I used the terms "pressure of circumstances" as the most courteous way of expressing "seizure under the Sheriff," but I am quite willing to adopt any emendation which Mr. Wright may think more explicit; the fact will remain the same. The question, whether I accompanied Mr. Galsworthy, or followed him immediately after in a cab, which it seems I did, cannot signify in the least,—what I undertook I performed within the allotted time. I am next found fault with for having taken notes; but it is not very usual to value without doing so, and the gentlemen who were present cannot but remember that they provided me with paper for the purpose, and that I made my jottings publicly; I only now regret that I took so few, and those so imperfectly.

Mr. Wright assumes that because I did not give his answer to my letter of the 27th of January last, I was unwilling to do so. This is a great mistake. I was most anxious to give it, but could not find it in time, notwithstanding a most diligent search. The reader will see that the letter strengthens rather than weakens my case, therefore why should I omit it? In quoting three lines of it from memory, it appears that I ought to have said "the executors of the late Duke of Leeds" (who died May 4, 1859), instead of "the present Duke of Leeds,"—but in respect to the heirship of the papers, this is a distinction without a difference, as the executors may fairly be supposed to represent him. The inference of general carelessness drawn from this accidental variation is a *non sequitur*, which I think unworthy of an answer.

Mr. Wright next asks why I did not, instead of writing my letter of the 27th of January last, send him a copy of my statement, which he assumes to have been then in print, and ready for publication. To the first part of the interrogatory I answer, why should I?—to the second, that the Preface in question was not written till after the 27th, and not printed till the 30th. Indeed the book, waiting for the Preface, was behind its proper time.

With regard to Mr. Wright's denial of my assertion, that the papers were "all but sold to me," I can only say that I quite understood I was to have

the refusal of them should they be surrendered, as was then expected. Why should I offer any sum for them,—whether 500*l.* or 1,000*l.*,—if I did not hope to buy them? Their incarceration for six, and eventually for ten, years had not then been contemplated. The last allegation—the one in which Mr. Wright says he is “continuing to treat me tenderly”—is, that, because I happen to have identified a single one of this heap of letters, by citing the catch-words, I have “carried away a portion of the property, which I am now selling from day to day.” Upon this principle any man who catalogues or describes the property of another, purloins it; rather a severer mode of adjudicating than I should have expected, even from an officer of the County Court.

I am now content to leave this matter in the hands of the literary public, quite willing to abide their judgment as to whether I have done right or wrong in revealing, to the best of my knowledge and belief, the existence of these very enigmatical papers.

HENRY G. BOHN.

FOREIGN CORRESPONDENCE.

Jerusalem, March 1, 1860.

My friend, Dr. Schutz, of this city, called my attention yesterday to an excavation recently made on the site for the new Russian Consulate, the position of which those of your readers who remember the topography of modern Jerusalem will readily call to mind. It is just off the long street which runs nearly straight from the Damascus Gate to the Great Bazaar, or *Sook el Altären*, and is crossed at right angles by the Via Dolorosa. At this point, there is a covered way going south, at the end of which stand two tall ancient columns, amongst heaps of rubbish, &c., supposed to have belonged to the Porta Judicii (see ‘Holy City,’ page 287, by Rev. G. Williams, 1845). At this point of the street, a break in the line of shops gives admittance to an alley leading to the Coptic Convent and the back premises of the Church of the Holy Sepulchre; instead of following this, you mount going southward over piles of filth, till you come to a large piece of ground made by the accumulated rubbish,—gatherings of centuries,—higher than the tops of the houses in the street below. It is important to bear in mind, that this plot of ground is some distance north-east of the “solid and compact mass of masonry” described in ‘The Holy City’ (*supra*, page 286). Not far from the edge, both of the piece of ground and the roofs of the shops in the streets, going to the west, at a depth of between 20 and 30 feet from the surface, the workmen employed in removing the rubbish came upon a mass of masonry. Clearing away, as yet, on either side, has revealed several rows of large stones, *in situ*, of the same workmanship and *genre* as the lower rows of the west wall of the Haram—known as the Jews’ wailing-place—both faces having the bevelled or rabbetted edges; they are about 8 feet in length and 6 feet square; some are in excellent preservation, others have the horizontal grooves, caused by portions of the stone decaying out, and rugose appearance, for which the very large stones at the south-east angle of the city walls are remarkable. About 20 feet to the west, the masonry bends at right angles to the south. I may add, that all the stones are exceedingly well finished, and that most of them are of a far superior kind than that used now, being of the variegated red limestone, commonly known as “Jerusalem marble.” One of the stones has, on its inner face, a large figure, boldly carved; it appeared to us to be something like a dragon, but we could not get sufficiently near to decide.

Now, of what is this the remains? After examining very carefully, we could come to no other conclusion than that this is the remains of a WALL; and also, that if it were continued in the same direction, as there is every indication that it was, it would go towards the Tower of David, or Hippicus, in one direction, and Antonio in the other, shutting out the Church of the Holy Sepulchre. If we be right in our supposition that it is a wall, it can be no other than a part of the Second Wall, when its position, its evident antiquity, and excellence of the workmanship, are taken into

account. So here is a clean, unpicked bone, for contention amongst the rival topographers. It certainly appears to us to tell much in favour of those who argue in favour of the genuineness of the Holy Sepulchre.

At the commencement of this paper, I mentioned the two tall columns and the Porta Judicii. I do not think that it has been noticed before, that, in addition to the many large and small fragments of similar columns which are to be found some distance down towards the Damascus Gate,—that the modern wall which forms the inclosure at the eastern end of the Sepulchre Churchyard, is constructed partly of such columns, broken into portions, many of which have one side circular. As I believe this to be the first account of this important discovery to reach England, it may merit a place in the columns of the *Athenæum*. It is much to be regretted that the Council of the Jerusalem Literary Society, though anxious to take up and continue such inquiries, has not the funds to do so. This last discovery has not, as yet, been brought before the Society; and when it is, I am sure that, owing to the before-named cause, the Society will not be able to do anything; while I think it of the utmost importance that further excavations should be systematically made, not only on the spot described, but also on the land which is just outside the Jaffa Gate, where, a short time back, traces of an ancient wall were met with just below the surface soil; indeed, if anything is to be done, it must be done quickly, for both will soon be covered by buildings, and thus the opportunity pass away, if not for ever—for ages.

While on the subject of the Literary Society, allow me to state, that the valuable library of books—of 1,500 volumes—and the museum and antiquities, will in two or three months have to be stowed away in boxes in some underground cellar, as the gentleman who has given premises gratuitously for the last year is leaving the country; and the President, J. Finn, Esq., H. B. M. Consul, has no room in his house, or else he would give part of it up to the Society, I am sure, as he has been in the habit of doing in years past. A sum of 20*l.* per annum would suffice to find it a home. I shall be happy to answer any questions on the subject.

P. A. JACOBSON,

Honorary Secretary to the Jerusalem Literary Society.

Florence, March 16.

TOTAL number of votes polled in Tuscany, 386,445; rejected votes, 4,949. Votes for a separate kingdom, 14,935; votes for the union, 366,561! *Evviva Italia libera! Evviva il nostro Re!* Up with the shout again and again, till the mighty, massive walls of the Palazzo Vecchio and the fretted arches of the Loggia dei Lanzi ring back the glorious news, as they have not rung these three hundred years! There go the hundred guns from Forte San Giovanni, thundering through the clear midnight air! Up stream the rockets! out blaze the lights of the three colours under the beautiful loggia, kindling all the huge mosaic of up-turned faces and waving hands in the mass of closely-wedged people which crams the Piazza from end to end! *Evviva l'Unione!* 366,561 votes for the union! In truth, a noble proportion of the 400,000 which Tuscany contains. From this night forward, we are a duchy no longer,—no longer a poor, weak, shifty, separate state. We are a province now!—a province, and we glory in the name! We are part and parcel, not of Piedmont, but with Piedmont, of a glorious nationality, new risen from the ashes of its three-centuries-long humiliation. We are a province of Italy, our Italy, which shall be one, from Cenis to Etna! *Viva l'Italia!*

Such is the broad result of the universal suffrage, announced an hour ago, at a few minutes past midnight, to the expectant city, from the balcony of the Palazzo Vecchio; and afterwards proclaimed, after the fashion of the old Republic, by heralds with sound of trumpets, on the four principal piazzas of Florence. All the day long, and for many hours of the night, excited and anxious crowds had been lingering and waiting in the principal thoroughfares to hear the upshot of the all-important vote;

while in the Court of Cassation, in the Palazzo Pubblico, the doors of which stood continually open to the public, the magistrates of that supreme tribunal were wearily, but indefatigably, working through the mass of documents sent in by the two hundred and ninety odd communes of Tuscany, with the account of the votes polled in each. The labour was not at an end till a few minutes before twelve: and as I write the tide of public rejoicing is at its full, and national hymns from many thousand voices, clashing bands, waving banners, and improvised illuminations fill the night to overflowing with a tumult of exulting life.

This crowning ordeal has, I verily believe, been gone through by the Tuscan people, and regulated by the Tuscan Government, as honestly, righteously and conscientiously, as ever similar trial was in any age or country. The proportion of votes for the union in the other three States of the league has been very much, and very naturally, greater than here. Their sufferings have been infinitely severer under their late rulers; the alternative set before them far more certain and terrible; with all to gain and nothing to sacrifice by the change. But the very vote of the 14,925 well-wishers to a separate kingdom in Tuscany helps to prove the authentic sufficiency of the trial, and the genuineness of the result. And now.....what will Mrs. Grundy say? How will the *serenissimi*, in consultation assembled, regard our suffrage? No doubt, ere many hours are past, we shall have our ears dinmed with tales of extorted votes, of forged lists, of bribery, compulsion, *et hoc genus omne*. England, at least, will, in all probability, rate these and such like accusations at their real value; but no one who has not been living in Tuscany, and mingling in the current of its popular life during these eventful days, can rightly conceive how incalculably absurd the quavering cry—of “Piedmontese gold” and “a factious minority” has sounded, in the face of a tide of incidents which told the real direction of the strong popular will, to the full as much in the country as in the towns, uttered in language not to be blinked or refuted. No one could see unmoved the admirable teachableness with which this people—so often represented as a set of enervated and depraved castaways, only fit for cowardly conspiracy and noisy violence—restrained their every impulse of demonstrative feeling on the voting days, under the wise control (*not* command) of the ministry, which has led them so skillfully through the last thorny eleven months of temptation and trial;—gave up, at the especial request of the Government, their intended monster gatherings, and went to the polling-places by thousands, manfully rejoicing and self-possessed, but without a sign of their usual explosive nature, lest their enemies, at home and abroad, should accuse them of compelling the timid, or trespassing by unruly turbulence on the sacred liberty of the vote.

Who does not do honour to the significant fact, that during the past week scarcely a case of assault or violence has come under the cognizance of the police, although pickets of *gendarmérie* and line now no longer parade our squares, and stand watching at our street-corners? But the mere avoidance of tumult or ill-blood, though this is much (as England well knows) at election times, is but a small item among the symptoms of popular sunshine and new-risen goodwill diffused among the *contadini*, especially by the strenuous pursuance of one common aim and the sincerity of one common feeling. For example, a short distance from the little city of Prato, lying in the sunny Val d'Arno, some ten miles from Florence, are two small hill villages, which have for centuries kept up a rancour of old grudges and party-hatred against each other, dating, perhaps, from the remote Guelph and Ghibelline times. Whenever their respective villagers met at *fiesta* or market, they were sure to exchange hard words, and often blows,—nay, sometimes even blood-shedding has been the result of these idle and senseless feuds, handed down from father to son. Now, as the voters from both places had to come by one and the same road into Prato to the poll, the authorities were naturally not a little anxious lest the public peace should be disturbed by their enforced companionship. Accordingly the gonfaloniere des-

patched a posse of *nazionali* up the road by which they were to arrive, to be at hand in case the expected strife should rage higher than usual. But a very unlooked-for *cortège* was that which met the *nazionali* on their way. Down the picturesque, winding, ill-paved road, between the olive terraces and vineyards, marched the men of the rival hamlets, in long file, on the two sides of the way, their petty quarrels merged and swept away in one genuine gust of national feeling; and between the once hostile ranks, in their best attire,—gay neckerchiefs, pearl-earrings, coral strings and all,—walked the wives, daughters, and sweethearts of the late enemies; and justly proud might they be that day of their office of peace-makers, for it was they who had planned and brought about the wholesale reconciliation between their lords and masters. From another village, in the same district, eight votes were recorded for the union, by seven old men, and their father, aged 102 years! And in very many cases the old, the halt, and the bed-ridden caused themselves to be carried on litters to the voting-places.

No need has there been for whipping in voters to the poll. In Florence alone, I can vouch for a great number of votes having been rejected by the registering committees with conscientious exactitude, on such grounds as the applicant having resided in the city one month less than the specified period which gives the right to vote in the case of persons lately come from other parts of Tuscany. A few months wanting to the legal age of twenty-one, has caused the rejection of many more; and, in all cases, the necessary formalities to qualification, such as the certificate of the parish priest, &c., were strictly insisted on. The clergy, by the way, have really "come out" most creditably on this occasion. In very many places they have led their parishioners to the poll; and on this last exciting day of decision, a broad tricoloured flag was hung out from the windows of the Archbishop's palace, (somewhat late, it is true), and was greeted, consequently, with no very reverent remarks by the passing crowd.

In expectation of the longed-for news from her sister provinces, Tuscany will subside into her coverlets before many hours are over. To-morrow, or rather to-day, we shall hear more of the mode in which the result of our vote is to be offered to Victor Emmanuel, with good assurance, *this* time at least, that it will meet with a gracious acceptance. The day before yesterday was the King's birthday; and truly it must be confessed that a richer and prettier birthday-present than the four States confer on him by the gift of their fair selves can hardly be imagined. The brave Corporal of Zouaves will accept; and we shall fire more guns, and illuminate even to our garret windows, and run wild with joy over our innocent coffee and oft-misnamed "weak lemonade," and then.....as I suppose, Mrs. Grundy will give us a piece of her mind!

Of course, the general atmosphere of enthusiasm has wakened up the energies of every patriotic poet of the land, "*dove il si suona*," and tuned them to the time. I send you the following specimen from perhaps the best among their recent lyrics, entitled "*Il voto universale*" (the universal suffrage):—

Cast thy shell in the urn, O people!
Thou, thine own master at last, be wise;
Fathers or brothers, leaders or soldiers,
Weigh well, choose well, urge and advise!
Strong in the right of thine own free reason,
If God call on thee, speak, and stand forth!
Free as the course of the worlds thro' Heaven,
Free be the flight of thy thoughts on Earth!
Air and sunshine, their world-wide treasure,
Pour on us freely and unconfin'd,
Earth hath space on her bounteous bosom,
Free for the labour of all mankind.
She is God's gift to us, sons of Adam!
Destined to guerdon the sweat of our brow.
Fruits of the furrow to him who tills it!
Rich and poor are but names, I trow!

Forward! forward! shame to the sleeper
Who wakes not fresh for a bolder race.
Man and the world are stirring and changing,
Changing their features and forms apace!
Onward! onward! till man's achievements
Stamp every land that our eyes survey.
On! till each man be a self-wrought ruler.
On! till freedom be law for aye!

—And well indeed might they be enthusiastic on the subject, these sweet singers of ours; for, in the whole history of voting, such a vote as this just given, for unanimity, firmness, and public order, the world has never seen.

TH. T.

OUR WEEKLY GOSSIP.

THE Metropolitan Board of Works have directed that in future the Street in which the *Athenæum* Office is situate shall be called Wellington Street (instead of Wellington Street North), and that the number of our Office shall be 20. Correspondents are therefore directed to address all letters, whether to Editor or to Publisher, 20, Wellington Street, Strand, W.C.

The Prince Consort has sent a cheque for 250*l.* to the Committee for the Great Exhibition Memorial. Readers will remember that the first project for a memorial included a bust or statue of the Prince as part of the design; to this the Prince strenuously objected, on general and personal grounds. To these objections the Committee have at length yielded; and the memorial having taken, under Mr. Durham's hands, a form of which His Royal Highness heartily approves, he has now felt himself free to subscribe to it.

About 2,000*l.* have been already obtained towards the Brunel Memorial. The Committee, who consider the matter sufficiently advanced for some decision to be taken as to the form of the memorial, propose to hold a meeting on Friday, the 30th inst., for that purpose. It will be held at the King's Arms, Westminster.

Dr. Livingstone has communicated to the Royal Society a series of valuable magisterial observations made recently in Africa.

The Society of Arts are proposing to do honour to the memory of the late Sir William Ross, R.A., by getting together, in their rooms in the Adelphi, a collection of his works, for exhibition to the public during the months of April and May. Sir William Ross in his early days received several medals from the Society. Possessors of his works will do well to lend them to the Society for this Exhibition, and should at once communicate with the Secretary. It is understood that Her Majesty the Queen and H.R.H. the Prince Consort will contribute to the Exhibition from the Royal Collection.

Mr. Herbert Spencer has issued a circular, proposing to publish, in quarterly parts, a connected series of works which he has for several years been preparing. Comprehended under the general title of '*A System of Philosophy*,'—the series is to consist of one volume of '*First Principles*,' two volumes of '*The Principles of Biology*,' two volumes of '*The Principles of Psychology*,' three volumes of '*The Principles of Sociology*,' and two volumes of '*The Principles of Morality*.' In his programme, Mr. Spencer gives the titles of the several parts which each volume will contain; and also a brief characterization of each part. From these, it appears that, setting out with certain universal laws which science is now disclosing, (such as that of "the conservation of force"), his aim is to trace these laws throughout their higher manifestations in the phenomena of life, of mind and of society. The project is indorsed by a number of the most distinguished names in Science and Literature.

The Narford Portrait of Blake, which our readers will remember was brought to London a few months ago, has been carefully cleaned. It is a splendid picture,—wholly unlike the conventional portraits of the illustrious admiral, but agreeing pretty closely with the authentic notices of his personal appearance left by contemporaries. The eye is all fire; the brow, the mouth, the nostril wondrously alert, yet firm,—prompt, yet tenacious. All the points of character are brought out in a very brilliant photographic copy made by Mr. Thurston Thompson for the biographer of Blake. The external evidence is unusually good. The picture has been at Narford certainly about 150 years, along with a gallery of famous and heroic contemporaries of Blake—notably portraits of Montrose and Kenelm Digby. It is mentioned by Blomfield, in his '*History of Norfolk*,' as being there in 1737. Vertue, who was at Narford in 1739 with Lord Coleraine, mentions Blake "over the books," the

very position in which it hung until six months ago, when it was taken down to be sent to London. How the portrait came to Narford is not known; it may have come through the Henleys, a great Somersetshire family, with which one of the Fountaines married in 1630. The Henleys and Blakes were friends. Blake served with Henley in a County Commission for Sequestration about the time when the Narford Portrait may have been painted.

Sir Gardner Wilkinson writes:—

"33, York Street, Portman Square, March 20th.

"From your well-known fairness, I feel sure that you will allow me to correct a statement made in a letter, published in the *Athenæum*, signed 'W. E. Hickson,' and dated, 'Fairseat, Feb. 26th' of this year, in which the writer, speaking of the harp figured in Plate 97, Vol. II., of Rosellini's '*Monumenti dell' Egitto*,' asserts that 'a reduced copy' of this 'appears as a frontispiece to the second volume of Sir G. Wilkinson's '*Ancient Egyptians*.' I beg most distinctly to state, that it is not 'a reduced copy' of that given by Prof. Rosellini; that it was drawn by me from the original before Rosellini was in Egypt; and that I have never published any plate copied from Rosellini's, or any other work, without acknowledging it. I am, &c.,

"GARDNER WILKINSON."

The Annual General Meeting of the Palæontographical Society was announced to be held at the Apartments of the Geological Society, Somerset House, yesterday (Friday) afternoon. The Volume for 1858 will be shortly out of the press.

The first Flower Show of the season took place, on Wednesday morning, in the Royal Botanic Gardens, Regent's Park. The day was bright, but showery; and the hyacinths and cinerarias showed to the utmost advantage.

As the removal of the Natural History from the British Museum is now determined, we hope that the proper authorities, on separating the very numerous duplicates now in the collection, will consider the propriety of establishing a Museum at the East End of London. Why not have a branch of the National Collections in Victoria Park?

Sir F. Madden denounces and denies an imputation, vaguely and indirectly suggested against the Manuscript Department of the British Museum in Mr. Collier's pamphlet. His letter to the *Times* we reproduce. As will be seen, Sir Frederic, like other mortals, is apt to go wrong righteously indignant, and to use very strong language, when provoked by even an hypothetical suggestion of false dealing. Yet, from the necessities of the case, he finds himself reduced to a mere personal assertion for his defence. In his case, as in that of Mr. Collier, or of any other honourable man, we hold the personal defence amply sufficient. Here is the letter:—

"British Museum, March 19.

"I should feel much obliged by the insertion of the present letter, in case the pressure of more important public business will admit of it. Mr. J. P. Collier, in his '*Reply*' to Mr. Hamilton's '*Inquiry*' into the Shakspeare forgeries, has not contented himself with using legitimate weapons of defence, but has made such insinuations touching the treatment of the folio Shakspeare during the time it was intrusted to my care by his Grace the Duke of Devonshire that I feel compelled, on behalf of myself and colleagues, to give the most unqualified denial to such calumnies. Mr. Collier has insinuated, on no obscure terms, that the recent 'pencilings' on the margins of this folio were inserted at the British Museum, and, further, that if these pencilings should be thought to resemble his own handwriting, it is only to be ascribed to the fact that his hand must have been familiar to many in the Museum. I feel it, therefore, due to the Duke of Devonshire and to the Museum to declare that during the time the folio Shakspeare was committed to my charge, it was kept strictly under my own custody and responsibility, and I deny most positively that any note, either in pencil or ink, was made in the volume. As to the question of the genuineness of the manuscript notes, I would propose that Mr. Collier should consent to the appointment of a proper tribunal of competent persons, who should definitively pronounce upon it.

Mr. Collier also makes a charge against the Department of Manuscripts of having abstracted a fly-leaf from the folio Shakspeare. I answer that there was no fly-leaf in the volume. Mr. Hamilton, in his letter to the *Times* on the 1st of August last, spoke of the 'water-mark of the leaves pasted inside the covers.' Mr. Collier, in his 'Reply,' chooses to convert these leaves into a 'fly-leaf,' and having thus made a foolish blunder, concludes by charging the Manuscript Department with the crime of having abstracted a leaf which in reality had no existence! As to the offensive personalities of Mr. Collier towards myself, they appear to be designed only to divert attention from the real points at issue, and I shall not notice them here further than to declare that Mr. Collier has knowingly misrepresented the facts.

"I am, &c., F. MADDEN."

—We should think that Mr. Collier will at once meet the suggestion here thrown out. Let Mr. Collier and Sir Frederic Madden each name a couple of referees; let these four name a fifth; and then, after full investigation, let these five, if they can, agree on a common report as to all the facts of the case.

Mr. C. B. Gibson is engaged in preparing for the press 'A New History of the County and City of Cork.'

The *Soirée* given by the Professors of University College, on the evening of the 17th instant, was very numerously attended. The means of accommodation have recently been much enlarged by the fitting up of the large Museum of Anatomy, which connects the library and Flaxman Gallery, on the one side, with the zoological and physiological museums and the theatre of anatomy on the other. The theatre of anatomy was used for the exhibition of Mr. Gassiot's Electrical Experiments. Among the objects exhibited were some curious jewellery from Mr. Hancock, and some beautiful specimens of porcelain, which, with bronzes, works of Art of all kinds, even down to, or up to, the flints, made a collection of no small interest. These same flints, on the one hand, and the exquisite porcelain which the liberality of Alderman Copeland enabled the College to exhibit on the other, are curious extremes of workmanship in analogous materials. We beg the question that the flints are really human work, to make these extremes meet!

The very remarkable thunder-storm in Belgium, on the 19th of February last, during which no less than eighteen church-towers were struck by lightning and seriously damaged, continues to occupy the attention of physicists on the Continent. At Roleghem, near Courtrai, a large meteor was seen, which exploded with a loud noise, shortly before the thunder-storm.

M. A. Aguilar, Director of the Royal Observatory at Madrid, has addressed a circular to the heads of various government observatories, containing the following important information with reference to the solar eclipse on the 18th of July next:—"1. The Custom-houses shall admit the instruments belonging to the astronomers free of duty, precautions being, however, taken to prevent the fraudulent introduction of such instruments by persons not connected with the science. 2. The local authorities have been instructed to assist, on application, by every means in their power, the astronomers in the furtherance of their mission. 3. The Rectors of the Universities nearest to the zone of the eclipse shall place one of their Professors, knowing the country well, at the disposal of the astronomers, in order to accompany them, and, if requested, aid them in their task. On the other hand, in order that the kind intentions of the Spanish Government may receive their full effect, the astronomers who intend to visit Spain on account of the eclipse should write to the Observatory of Madrid, informing it of the presumed period of their journey and the frontier place through which they propose to pass, the region they have chosen for their observations, and the number and kind of instruments they intend to bring with them. The Observatory will, in return, send the astronomers all the information necessary for their purpose, and let them know the plans of the other astronomers, so that they may proceed with order and method,

avoiding the accumulation of too many astronomers on the same point, and the entire neglect of other points. M. Aguilar concludes his letter with proposing the mountains of Oca, the Moncayo, the environs of Calatayud, and the Penagolosa, as the most convenient points; in which case the preliminary places of meeting should be in the towns of Burgos, Agreda, Calatayud, and Castellon-de-la-Plana. M. Leverrier has already informed the Observatory that the French Expedition, directed by M. Faye, has selected the summit of Moncayo for observations."

BRITISH INSTITUTION, FALL MALL.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY, from Ten till Five.—Admission 1s.; Catalogue 6d.

FRENCH EXHIBITION, 130, Pall Mall.—THE SEVENTH ANNUAL EXHIBITION of Pictures, the contributions of Artists of the French and Flemish Schools, is now OPEN.—Admission, 1s.; Catalogue, 6d. Open from 9 till 6 daily.

MR. H. WALLIS'S WEST-END EXHIBITION of high-class Modern PAINTINGS is NOW OPEN, with many important Additions, at the HAYMARKET GALLERY, next door to the Theatre.—Admission, 1s.; Catalogue, 6d. Open from 9 till 6.

SCIENCE

SOCIETIES.

ROYAL.—March 15.—Sir B. C. Brodie, Bart., President, in the chair.—Notice was given that the Right Hon. Lord Belper would be proposed for election at the next Meeting.—The following papers were read:—'Analysis of my Sight,' &c., by T. W. Jones.—'On the Light radiated by Heated Bodies,' by B. Stewart.—'On the Luminous Discharge of Voltaic Batteries, when examined in Carbonic Acid Vacua,' with Experiments, by J. P. Gassiot.

SOCIETY OF ANTIQUARIES.—March 15.—F. Ouyry, Esq., Treasurer, in the chair.—Mr. J. W. Flower exhibited and described a Deed, dated January 1, 1600, whereby Susan Barker gives to the Hospital of the Holy Trinity, at Croydon, an annuity of 6l. 13s. 4d. Mr. Flower also exhibited examples of Flint Implements from the Drift at Amiens.—A communication was read from Dr. Thurnam, 'On Long Barrows, and on the Examination of a Chambered Long Barrow, at West Kennet, Wiltshire.'

BRITISH ARCHEOLOGICAL ASSOCIATION.—March 14.—T. J. Pettigrew, V.P., in the chair.—A. B. Trevenen, Esq., Rev. J. J. Moss, H. Gray, Esq., and T. Page, Esq., were elected Associates.—Dr. Kendrick sent for exhibition, from the Warrington Museum, an Egyptian Papyrus MS., presented by Col. Legh, the traveller. It was in the Hieratic character, and had been found in a mummy-case at the Memnonium at Thebes.—Mr. Pettigrew read the name *onkh'n-khons*, and exhibited other specimens of cases and papyri from his own collection.—Mr. T. Wright exhibited an Iron Box found at Wroxeter. It had been seen through, and was found to be in four divisions, all filled with wood.—Mr. Forman exhibited a fine Steel Plaque, which had formed a pannel of a German Coffin of the sixteenth century. It presented an unusual representation of a Bear hunt. Bear hunts are common.—Mr. H. Syer Cuming exhibited a fine specimen of Needlework, representing the Virgin and four attendant Cherubs.—It was of the early part of the seventeenth century.—Mr. Gunston exhibited a curious and very diminutive object in bronze: a Human Head, with slender ram's horns. It was found in boring for a well at Carshalton, in Surrey.—Mr. Mark Philips exhibited the impression of a massive Gold Ring, found in the Thames, near Brentford. It is a merchant's mark, and belongs to Sir W. Clay, Bart.—Mr. Vere Irving and Mr. A. Sim exhibited further antiquities from Lanarkshire, partly Roman and partly Medieval. They were ordered to be recorded and figured.—Mr. Serel communicated a curious paper, giving an account of the Entertainments and Shows provided by the Corporation of Wells for the amusement of Queen Anne in 1613. It will be printed with other original documents.—The Chairman announced that the Congress at Shrewsbury would be held from the 6th of August to the 11th, inclusive.

STATISTICAL.—March 20.—Charles Jellicoe, Esq., in the chair.—T. B. L. Baker, J. Bennett, H. Fawcett, J. Glover, D. Gurney, and E. Potter, Esqs., were elected Members of the Society.—M. Levasseur and M. J. E. Horn, of Paris, were elected Foreign Honorary Members of the Society.—Mr. Lumley, one of the Honorary Secretaries, read a paper, compiled by Mr. F. D. Fenton, of Auckland, in New Zealand, upon the Census of the Maori, the aboriginal inhabitants of that colony.

ROYAL INSTITUTION.—Jan. 27.—Sir H. Holland, Bart., V.P., in the chair.—Prof. Owen, 'On the Cerebral System of Classification of the Mammalia.'

Feb. 24.—Sir H. Holland, Bart., V.P., in the chair.—W. B. Carpenter, M.D., 'On the Relation of the Vital to the Physical Forces.'

SOCIETY OF ARTS.—March 21.—Dr. Carpenter, F.R.S., in the chair.—Messrs. A. W. Arnold, G. R. Burnell, J. Goodwin, T. G. Rolls, H. C. White, and C. Whitehead, were duly elected Members.—The paper read was, 'On a New Method of obtaining Crusts of Arsenic, and Crystals of Arsenious Acid, with other Sublimates; and incidentally on a New Glass Lens and Microscope,' by Dr. Guy, of King's College, London.

MEETINGS FOR THE ENSUING WEEK.

MON. Actuaries, 7.—'Life Assurance, Germany,' Herr Hoff. — Geographical, 8.—'Lakes Nyngesi and Shirwa,' Dr. Livingstone.—'Daghestan,' Baron de Bode. TUES. Engineers, 8.—'Combined Steam,' Hon. J. Wethered. — Royal Institution, 8.—'Fossil Reptiles,' Prof. Owen. — Zoological, 9.—'Red Potamocheilus,' Mr. Stewart.—'Balneopneux,' Mr. Petherick.—'Gigantic Salamander,' Dr. Crisp. WED. Society of Arts, 8.—'Prevention of Forgery,' Mr. Barclay. — Geological, 8.—'Sandstones of Elgin,' Mr. Moore.—'Notes on Spitzbergen,' Mr. Lamont. — Archaeological Association, 8.—'St. Credval's Church, Anglesey,' Messrs. Williams and Cuming. THURS. Artists and Amateurs' Conversations, 8. — Royal Institution, 8.—'Light,' Prof. Tyndall. — Antiquaries, 8. — Royal, 8.—'Ozone,' &c. Dr. Andrews.—'Equations,' and 'Elliptic Motion,' Mr. Cayley. FRI. Chemical, 8.—'Anniversary.' — Royal Institution, 8.—'Acids and Salts,' Mr. Odling. SAT. Royal Institution, 8.—'Animals and Man,' Dr. Lankester.

FINE ARTS

INSTITUTION OF FINE ARTS.

THE bouquet of spring flowers the Institution of Fine Arts presents to the public this year is of the commonest and poorest order. Time has been when this Gallery contained, at least, half-a-dozen clever and promising works, which, despite the inexperience of their producers, were of promise. But the young men who were wont to contribute their best works have reserved them for the more important Exhibitions; it may be with intent to desert the place where the earliest of their laurels were won. How is it that we meet with but two sketches by Mr. F. Smallfield,—does his election to the Old Water-Colour Society intervene? Mr. F. Morten, who got a flush of reputation on these walls two years ago, is absent. Mr. H. J. Whaithe, of Manchester, established a name, by his delightful 'Clovell by Moonlight,' that he does not seem inclined to maintain on the same ground. The very men who have been frequenters for years have either vanished entirely, sent unimportant works, or have deteriorated in style so greatly as to become quite novelties. Take Mr. J. Peel, for instance, whose six pictures are much below the mark. Mr. A. W. Hunt, of Liverpool, affords another example, which we regret to observe: a thinness and tenuity of colour, that cause his landscapes to look like glass, is a fault it will be difficult to get over. The *Track of an Old-World Glacier* (No. 99), by this artist, has the merit of novelty of subject to recommend it. This is a scarped valley, amongst the high ranges of a hill country, that has been long time ago the bed of seemingly eternal ice. An apparent eternity of desolation lies upon it yet, and Nature struggles against the effect of her long oppression with the most minute form of vegetable life; starved grasses fill the chinks, and low lichens and mean mosses overlay the stones that encumber the valley. The general effect, however, notwithstanding a manifest poetry of feeling, is rather that of a scalded look. So weak is the execution, that the hill-side lacks solidity,

and the stones have hardly strength enough to cast a shadow in earnest.

Mr. Raven was wont to read to us some exquisite translations, in French style, of Nature, that are not to be found here at present. His solid and vivid execution should have afforded a better example to his coadjutor, Mr. C. J. Lewis, than he seems likely to follow, for the ten pictures to which the last name is appended are more varnishy and evanescent than ever. His *Happy Days* (297)—a country girl playfully tossing up a child, although the figures are cleverly designed, is very poor and sketchy. Obnoxious to the same charges are the works of Mr. Henry Moore, a young artist who ought to know that, however well handled his study of a *Hawthorn Bush* (138) may be, he cannot gain a good name by such trifles, or thus even keep up the character he won by early promise. His pictures, although bright and not unfaithful in colour, are exceedingly washy. *Spring on Dartmoor* (231)—some cattle on a moorland, is perhaps the least so.

To return to Mr. F. Smallfield: his *Wintry Walk* (4)—a boy trudging through the snow with some game on his back, is broader in treatment than usual; and *The Middy's Presents* (376)—a girl looking admiringly at some oriental shells and a palm fan, displays just taste for quiet colour in the costume, and good expression in the face.—We remember Mr. J. Hayllar's *Carpenter's Workshop*, at the Academy, and regret to see him deserting his healthy style for the meretricious and false effects adopted in Nos. 8 and 292—*A Quiet Pipe and Controversy*—the last, two old fellows disputing in a smithy, one of whom suspends his work to continue the argument.—Mr. C. Rossiter's *Dancing Lesson* (56)—a boy instructing a dog, while a second youngster plays on a violin, has both humour and power of painting in it, and is, indeed, more solid in the last quality than usual with the artist; but the handling is coarse and the colour crude.—There is much modesty and skill shown in *The First Slide* (113—A. Cooper)—a girl holding up a little boy upon a slide, the expression of both faces being extremely good.—No. 78, *The Little Messenger* (J. S. Cavell)—a little girl bearing a flaming red bundle, mounted on a donkey, and proceeding through a wood, is so palpably an imitation of Mr. Millais's worst faults, without a particle of his good qualities, as to be beyond indulgence.—Mr. Marks's pen-drawing (179), *The Pilgrim*, shows a child giving milk to a pilgrim. It is needful to remind the artist, that to put a design into mediæval costume gives it no claim to our interest *per se*. Despite some beauty and naturalness in the faces of a mother and child placed behind, we regret to say, that this is the least creditable of the very clever painter's works.—It is highly honourable to an artist, now-a-days, if he finds a novel subject; we are, therefore, happy to congratulate Mr. W. J. Webbe upon that of his *Caught* (443)—a runaway negro, shut up in a rude prison, watched from without by bloodhounds. The face of the luckless wretch, who gazes through an opening above the door, has a grotesque pathos about its fidelity to character that is not a little impressive and moving. It has great truth of tone and colour, qualities not displayed in other portions of the picture, which are feverish and forced: some blue rocks are preposterous. The dogs, one of which snuffs at a part of the prisoner's dress left on the ground without, are well designed and drawn.

We were not without hopes that the sham sentimentalism of the old Album and Keepsake order of pictures were gone for ever. Mr. A. H. Weigall's *Medora* (50) is one, however, of the worst specimens of this bad taste, unredeemed by anything like tolerable drawing or feeling expression.—Mr. Burgess's *Puritan Lady* (89), although slightly tainted with the above follies, and very pallid and opaque in colour, has much *naïveté* of expression and soundness of execution.—Mrs. Elizabeth Murray displays rather more honesty of study and truth of character than is her wont, in No. 222, *A Present of Fruit*—a Spanish woman bearing some well-painted fruit. This lady returns, partially, to her extravagant tawdriness of colour in *The Irresistible Beggar* (218)—a mendicant monk receiving alms from a girl, in whose arms is a very prettily-drawn

and well-designed child. The joke, if it be such, of this picture consists in the grim appearance of the monk, over whose head a black hood is drawn, through holes in which his eyes glitter.—Although not without a strong suspicion of the inspiration of the stage, Mr. Dicksee's *Kate* (380), from the 'Taming of the Shrew,' is, at least, conventionally true; and, while he has not imitated nature in the colour of the flesh, he has drawn the features accurately and well.

Mr. J. D. Watson, in *The New Toy* (359*), presents us with a most clever little picture of a girl showing a skipping-jack toy to a little child, who, seated on the knee of a boy, seems lost in delight. Variety of action, depth of tone, and fine feeling for colour, distinguish this work. The expressions are admirable. The same qualities may be observed in 186, *A Village Smithy*, by the same,—a young smith beating hot iron on an anvil, a girl looking on. His coast-scene (195) is rich in tone, colour, and breadth of treatment.—A very fanciful and delicate little work, by F. A. Fitzgerald, *The Lost Friend* (287), should be looked at with care. It shows the body of a dead robin, wept over by the Spirits of the Flowers, who, each fittingly apparelled in floral robes, attend the obsequies. The quaint idea of putting some of these in the hairy cases of their seed-pods, presaging with lugubrious countenances their own decease, as they look on the dead bird, is an example of true humour delicately wrought out. Very pretty is the face of a Bloom-fairy, who, habited as a fuchsia, acts as chief mourner, while the Queen blossom, Convallaria, sits above, garmented in sweet green and white, and shining with misty radiance.

A strangely untrue, dark-greenish gloom pervades Mr. R. S. Lauder's landscapes, that is fatal to their merits. An illustration of Hoggs's 'Queen's Wake,'—an evanescent and very ill-proportioned young female, lying dead, dying or asleep—we cannot say which—in a preternatural forest,—needs a great deal to make a good picture. *The Breaking of Bread* (232)—a figure intended for Our Saviour at the Sacrament; lacks all the noble, pure and elevated qualities demanded by the subject. We desire to express our most earnest protest against such work as this:—its coarseness and vulgarity of feeling are unpardonable. A *Landscape* (265), overlaid with a marvellous green light, has all the really masterly treatment of natural form ruined thereby. A lurid tawdriness of colour and untruth of chiar-oscuro distinguish this artist's *Christ denied by Peter* (263). Nor are these demerits redeemed by justness of expression or soundness of drawing in the figures, which last are so entirely disproportioned, that not even the gulf of darkness in which they are, for the most part, swallowed up, can hide from us that the figure of Christ is nearly twelve heads high. Neither is the want of beauty and pure grandeur in this head concealed; for the face looks that of a worn debauchee instead of the Saviour of Men. The action of Peter is theatrically traditional; and the whole picture seems to evince the painter's want of true feeling for the subject. Indeed, he has employed his canvas for no other purpose, in our opinion, than to display some worn-out tricks of the palette and old conventionalities of the studio.

Mr. J. Peel's *Applegarth Farm, on the Swale* (44), shows a marked tendency to manner; and, notwithstanding the skillful painting of an autumn-tinted tree, that stands on a knoll, with the sunlight through its boughs, it would be much improved by greater solidity. His *St. Aubin's, Jersey* (226), is the best of five other works, being more solid and truthful in colour. The view is taken from the heights above the place, looking into the bay, with its fort in the centre; the town hidden among the trees. The foreground is cleverly executed, in that peculiar manner of the artist.—*A Scene in Surrey* (31), by Mr. H. B. Gray, notwithstanding its dinginess of colour, has much truth of effect. *Sunset on the Avon* (105), by the same, is marred by a metallic and glassy system of colour,—otherwise, shows feeling for Nature.—Mr. Leader's landscapes are generally clever and truthful:—*A Stream from the Hills* (62) is among the best.—*Just before Sunset* (79), by Mr. A. W. Hunt,—a quiet river-pool among trees,—although thinly

treated, is agreeable.—Mr. C. R. Aston has painted some vigorous waterfalls; but *A Highland River in Flood* (192) surpasses them. We like also *Where the Salmon go up the River* (144)—a leap where the turbulent stream pours beneath a bridge, remarkable for the motion and weight of the water-painting.—*Sheep and Lambs* (235), by Mr. J. Thorpe, is commendable for skilful grouping of the animals. By the same artist, Nos. 234 and 325, are two noticeable coast-scenes of impetuously breaking waves:—the last especially shows admirably the mighty rush of a mass of water.

Mr. Hook must be more astonished than pleased to find his works bring forth so great a multitude of plagiarists. Last year, the minor Galleries, not only in London, but in provincial towns, swarmed with them; and now, although the number is considerably lessened, there remains enough to cause regret that several clever artists have not more self-respect than to produce such things. Mr. Naish's picture,—

'Tis the hard, gray English weather
That breeds hard English men,

—an old fisherman working his boat in a stiff nor'-easter,—can scarcely be styled a plagiarism of 'Luff, Boy!' but we are very certain that it would never have been painted but for the appearance of that work. Regretting this, we are bound to state that the water, though a little opaque, rather from flatness of tint than need of entire clearness, for the last is not always to be found in such circumstances,—is well and manfully done; the motion of the boat down the water-hill given with success, and some parts of the craft herself good in colour. The man's face wants textural solidity.—Mr. Hayes's *Needles, Houth* (47), shows good motion of the water, but no clearness of colour, looking like a sea of London milk.

Mr. Smythe's *Cave Canem* (64)—a large dog asleep, shows breadth of handling.—There is exquisite truth and feeling for colour in Mr. Finlayson's *Just Gathered* (463)—a study of fruit. We take pleasure in pointing out this work, conceiving that there is not, and never has been, a painter of the like in England who could give so well the beauty of colour and texture of two pears it contains with so much appreciation of tone and composition. *The Deserted Home* (11), by the same, is not so good.—It seems impossible for the managers of this Institution to produce a correct Catalogue. The present is nearly as bad as ever.

ARTISTIC COPYRIGHT.

A memorandum of "Reasons in favour of a Bill to establish Artistic Copyright," has been prepared by the Council of the Society of Arts. This memorandum will shortly be laid before Her Majesty's Ministers by a very numerous and influential deputation. We give the text of this able and lucid statement as it now stands in proof. We do not suppose that any material change will be made.

In nearly every country in Europe, except England, the law secures a copyright to artists of every description,—generally during the life of the artist, and a term of 20, 30, or 50 years after his death. In the United Kingdom there is, practically, no copyright in original works, except sculpture. Pictures, photographs and architectural drawings are wholly unprotected; while the Acts conferring a copyright on sculpture and engravings (which latter are generally copies, seldom original designs) afford even to these a very insufficient protection. In this want of protection, the works of artists stand alone: for literary and musical works, mechanical inventions, and even designs, so far as they are applicable to manufactures, all have their appropriate copy or patent rights.

The justice of securing copyright to all works of Art,—especially to those which possess original design and invention,—will not be disputed. So natural, indeed, does the right appear, that it is often supposed actually to exist: a supposition which gives rise to much imposition and confusion between the artist and the public.

The ill consequence of this defect in the law is apparent in the frauds perpetually and systematically practised on artists and on the public, by

the manufacture and sale of spurious copies of the works bearing the forged signature of the original artists; by printing copies of worn-out, mutilated, and botched-up plates (in which the copyright now provided has expired), retaining the name of the original artist and engraver; by making, without the artist's leave, inferior copies of his works, by engraving, lithography, photography, or otherwise using his name and damaging his reputation.

Instances may be multiplied nearly without end. And in all it appears that the fraud is rendered effectual and profitable to the pirate by the unauthorized use of the original artist's name. Upon this assumption the Bill has been framed, assimilating the artist's signature, as much as possible, to a trade-mark.

Again, in the case of photographs, advantage is taken of the defective state of the law by making a new negative from a bought copy of the original; and thus, without expense, trouble, or artistic merit, procuring the means of indefinitely multiplying positives (*i. e.* copies), which, though inferior to the original, compete with it in the market, and rob the artist of his just reward: in the case of architectural drawings, by inviting a competition of designs,—selecting, perhaps, one, but borrowing from the rejected designs important points of originality without acknowledgment or remuneration.

The subject has for some time engaged the attention of the Council of the Society of Arts, who appointed a large Committee of artists, connoisseurs, and lawyers, presided over by Sir C. Eastlake, P.R.A., to make inquiry into the matter, and to suggest such remedies as appeared best calculated to amend the defects of the existing law.

In the course of their inquiries, the Committee received information from many of the most distinguished artists and other persons connected with the Fine Arts, affording conclusive evidence of the defective state of the laws of British artistic copyright, and of the wrongful and fraudulent acts which are extensively and constantly committed with impunity, to the serious injury of artists and the purchasers of works of Art, as well as to the demoralization of the parties to such acts. Extracts from this evidence will be found in the Appendix. The Committee thereupon proceeded to pass the following resolutions:—

I. That the existing laws of British artistic copyright are exceedingly defective and unjust. The chief defects are:—1. That they afford the producers of works of Art no sufficient protection against the piracy of their productions. 2. That the purchasers of such productions are equally unprotected, and their property therein liable to invasion and injury. 3. That in consequence of this defective state of our laws of artistic copyright, direct encouragement is given to the extensive manufacture, which is carried on, of spurious copies of works of Art, which copies are extensively sold as originals, to the serious injury of the fame of the authors of such original works, the pecuniary loss of the purchasers of the spurious copies, and the demoralization of the young or needy artists employed to manufacture such copies. 4. That our artistic copyright laws are unjust in their operation upon the subjects of those foreign States who have entered into international copyright conventions with Her Majesty, inasmuch as such treaties are based upon the principle of *reciprocity*, and that while under those treaties the works of British artists first published in the British dominions are protected from piracy within the territory of the foreign State named in any such treaty, no similar protection is afforded in the British territories in respect of the works by artists of such foreign States.

II. That the interests of Art and artists, as well as of the public, require that the laws of British artistic copyright should be amended. With reference to the direction "to suggest such remedies as appeared best calculated to amend the defects of our artistic copyright laws," the Committee, after numerous meetings and lengthened discussions, passed the following resolutions:—That any Bill which may be prepared for the amendment of the laws of British artistic copyright should, in the opinion of this Committee, include the following clauses:—1. The repeal of all the existing Acts

relating to artistic copyright. 2. That the amending Act should extend to all parts of the British dominions. 3. That it should protect all works of Art by British authors, although executed or first published in any foreign State. 4. That it should likewise protect all works of Art by alien authors (whether friends or enemies), although executed or first published in any foreign State.

On arriving at this stage of their proceedings, the Committee decided upon postponing the further consideration of clauses for any Bill which might be prepared, and passed the following resolutions:—

—1. That the chief object it is desired to effect by the amending Act is, to secure a copyright for the author's life, and thirty years after, for such of the designs of an artist as he may himself have conceived, and as have been produced by his own hands, or by those of his assistants, and as he may himself have signed or marked, so as to claim copyright for. [These would be works of which the artist's own brain may be considered as the inventor and primary source, and would include all, however first embodied; and whether they profess to be portraits of men or things, or the products of imagination: and will apply especially to the works of painters and designers, sculptors and die engravers, architects.] 2. The next object desired is, to secure protection for a like period of works of Art of a more imitative character, and not necessarily embodying original design, and to prevent these being used by strangers as a means or basis for reproducing others like them, to be sold in competition with themselves. [This will include the case of the piratical user by one engraver or photographer of the work of his rival, in order to make repetitions from, while it leaves the original design or other source open to both parties, and will apply principally to engravers, photographers, plaster, &c. cast makers. *E. g.*—Mr. Doo may choose to engrave an old National Gallery picture.

Any other engraver may go to the picture and engrave another, but he has no right to use Mr. Doo's engraving to produce it from. So with a photographer who may travel to the Holy Land, and bring back photographs. Others ought not to use his, though they may also go to the Holy Land, and get the same subject there.] 3. That the third object desired is, to secure, for a like period, engravers against plates which have been engraved by them, and bear their name, being touched over and altered by others, and then re-issued with the engraver's name still on them. 4. It is desired to extend (as was done for authors in 1842) the copyright above contemplated, to all the past works of living artists which they have still in their possession; and also to those which they have parted with, provided they obtain the consent of the proprietor, and affix their name or monogram.

Qualification on the Copyright above proposed.

1. As to architectural plans, models, &c.; only the use of the originals to be secured; but not to prevent new drawings, &c., being taken from executed buildings or works.—2. As to sculpture; only to prevent the publishing of copies, casts, engravings, &c., purporting to represent or reproduce the original design as the sole or chief end of the publication.—*E. g.* No stranger ought to engrave one of the statues at the entrance of the House of Lords as a work *per se*. While a picture of the whole scene, including the set of statues as incidents, would be within the rule known as to copyright books, permitting legitimate extracts not being competitions with the original work or design.

As to Protecting the Public against Fraud.

The object is to guard the public against—1. The making or causing to be made, copies of works of Art, for the fraudulent purpose of selling or exchanging such copies as originals.—2. The fraudulent sale or exchange of copies as originals.—3. The fraudulent use of artists' or engravers' names, as to works which are not theirs.—4. The passing off fraudulently re-touched engravings as first proofs, &c., or as the works of the original engraver, though re-touched by other hands.

The mode of effecting this is proposed to be by making—1. The copying, or knowingly uttering of the copy of artists' names or monograms a felony.

[The Bill purposes to make it only a misdemeanour.] 2. The other offences a misdemeanour.

As to Legal Procedure to Enforce Copyright.

In addition to such remedies as the law would give—1. Penalties, not less than 5*l.*, and not exceeding double the value of the design or work pirated, to be recoverable for each offence, in manner provided in Ornamental Designs' Copyright Act, 1842.—2. Power to Courts and Justices to order the delivery up or the cancelling of pirated articles.

Upon consideration of this Report, the Council only have fully concurred in the conclusion that the practical way of supplying the defect in the present law, will be to give to all artists copyright in such only of their designs as are authenticated or warranted by their signature, and to make the forgery of such signature an indictable offence, which, after all, is putting the signature no higher than a trade-mark.

It was suggested, that the copyright to be so conferred ought to be made conditional on the registration in some way or other of the works to be protected; but, after carefully considering the suggestion, the Council unanimously decided that registration was practically impossible—would be of no public utility, and would make any enactment including such a scheme virtually a dead letter; an opinion in which they believe all artists, without a single exception, entirely concur.

The Council of the Society of Arts, and the body of artists, have come to the further conviction, that no law could be properly framed for creating an artistic copyright which did not, at the same time, afford protection from the numerous frauds practised on them by the manufacture and sale of spurious copies, pretending to be original paintings, of works in which no copyright could exist—such as those by the old masters, and the like.

With these objects in view, the draft of a Bill has been prepared, which, after repealing the Acts relating to sculpture and engravings, proceeds:—

Sec. II.—To define (*a*) the word "design," this being the principal subject of the proposed copyright, and equivalent to the invention in a patent. (*b*) "Picture," as including all works of Fine Art in the flat. (*c*) "Sculpture," including all works in the round or in relief. (*d*) "Engraving," as including not only works properly so called, but woodcuts, lithographs, photographs, &c.

Sec. III.—Proposes to confer on the artist a copyright for the term of his life and thirty years afterwards.—1. In the case of original works the design is protected. 2. In the case of copies, each copy will be so protected as to prevent its being used as the foundation for a new copy, leaving the copyright in the original design (if any) unaffected, except so far as it has been partially disposed of to the copier. 3. In the case of architectural designs, the Act would give protection against such piracies as above alluded to.

Sec. V.—Requires artists, as a condition of copyright, to put their names on their works, to serve for warranty or authentication.

Sec. VI.—Regulates the mode in which copyright may be acquired in works executed before the Act comes into operation; requiring for this purpose the joint consent of artist and owner.

Sec. IX.—Extends the benefit of the Act to artists residing abroad, whether British subjects or foreigners.

Sec. XII.—Subjects the makers of piratical copies to pecuniary penalties.

Sec. XIII.—Makes forgery of a signature, or any work of Fine Art, a misdemeanour.

Sec. XIV.—Prohibits, under pecuniary penalties:—1. Falsely signing any works of Art. 2. Selling works so signed. 3. Making unauthorized use of an artist's name on any copy or engraving taken from the original work. 4. Manufacturing copies to be sold as originals. 5. Selling copies for originals. 6. Altering works of Fine Art without the artist's consent, and re-issuing them as by the artist.

Sec. XV.—Makes all penalties recoverable before two Justices.

Sec. XVI.—Prohibits the importation of piracies.

The Bill has of a picture right in the study.

FINE

Royal for the Sir Ch twenty happily the off or other absent Mr. R tions, to be a Almos to the absenc on his Mr. F warm believe larities Mr. H ner. S reform —wor all the of the bring to put They Nation ends, lously public large poor c again narrow demic and y ciate' and ever the p own said time assist stand point said i one i selve Acad and the o sent Rob in pr the G on the A p for c an en Fun The enla of th meet on a void Und prop Mon A Soci ing T to t men with

The remaining Sections are merely formal. The Bill has been framed so as not to prevent the owner of a picture, or other work of Fine Art, the copyright in which belongs to some other person, copying the picture or other work for the purpose of study.

FINE-ART GOSSIP.—On Tuesday evening, the Royal Academicians met, according to the call, for the purpose of considering the Great Reform. Sir Charles Eastlake occupied the chair. About twenty-five Academicians were present; but, unhappily for the objects of the meeting, several of the official members were absent, from indisposition or otherwise. Mr. Hardwicke, the Treasurer, was absent. Mr. Knight, the Secretary, was absent. Mr. Roberts, the originator of one of the two motions, was also absent. These drawbacks were felt to be serious from the very opening of the debate. Almost every point discussed involved references to the Treasurer and the Secretary, and in their absence could not be set at rest. Mr. Cope brought on his proposition in a clear and admirable speech. Mr. Hart replied to him. The debate became warm and general. Nearly all the speaking, we believe, was on one side—the side of reform, popularity and progress. Only one Academician supported Mr. Hart's objections, and that in no very lusty manner. So far as we have heard, the arguments of the reformers were of the most frank and liberal kind,—worthy of those who use them; that is to say, of all the young men of genius who make the glory of the Academy and its strength. They wish to bring all true artists into their ranks. They wish to put themselves in accord with public opinion. They desire that the Academy may become a National Institution. In order to attain these ends, they are willing to sacrifice professional jealousy—professional exclusion—to meet a generous public in a generous spirit. Against arguments so large and liberal, the Exclusionists make a very poor display. We hear that the chief arguments against advancing with the age are based on a narrow view of the interests of the present Academicians. Increase the number of Associates, and you lower the value of every existing Associate's rank. Increase the number of Associates, and you diminish the chances of A, B, or C, ever rising to the dignity of R.A. Increase the number of Associates, and you prevent the present Academicians from increasing their own pensions. Of course a great deal was also said about the schools—the money spent—the time given gratuitously—the talent evoked—the assistance rendered in the great task of raising the standard of taste—and so forth. On each of these points, very much that is just and true may be said for the Academy; and, on proper occasions, no one is more prompt and happy to say it than ourselves. But the question just now is, whether the Academy may not still enlarge its field of honour and of usefulness? We very much regret to hear that the only reasons suggested for doing nothing at present were of the sort described. The fortune of Mr. Roberts's motion for increasing the pensions, though in principle it meets with scarcely any opposition in the Council or in the Academy, was made to wait on the preliminary rejection of Mr. Cope's motion. A private motive was thus unhappily suggested for opposing a public measure. It was held that an enlarged Associateship must diminish the Pension Fund. That Fund, it was said, is only 20,000*l.* The interest is but 600*l.* a year. It cannot be enlarged without risk to the financial prosperity of this institution. Therefore,—no reform. The meeting could arrive at no result; partly, it is said, on account of difficulties occasioned by the unavoidable absence of the two officers already named. Under these circumstances, Sir Charles Eastlake proposed an adjournment of the meeting until next Monday week, April 2. This proposal was adopted.

A private view of the works of the Incorporated Society of British Artists will be held this morning (Saturday).

The Lords of the Admiralty have presented to the Trustees of the British Museum an immense folio volume, splendidly bound and decorated with all kinds of appropriate naval devices, con-

taining all the original despatches relating to the chief victories of the British Navy.

We shall be doing good service to all lovers of fine bookbinding by calling attention to that of a volume now placed in the showcases of the MS. Department, British Museum (Add. MS. 22,660),—a Charter of one of the Dukes of Urbino, date about 1559. This exhibits counter-sunk spaces of beautiful form, the relieved portions of which have been painted with ultramarine, and ornamented with running tracery of gilt flowers and leaves, most tastefully executed. In the centre a sunk space contains the arms of the Duke Guidobaldo of Urbino.

Mr. C. Lucy has nearly ready for the Royal Academy a picture of a subject connected with the insurrection of Jack Cade. This work is commissioned by an English nobleman. It is a good sign that our artists are finding subjects such as this, which illustrates one of the most interesting and important points in English history. The rude Reformers of the old time have received scant justice from public writers, who appear to consider them as mere blood-thirsty ruffians. If artists will look a little deeper, something more like truth may be discerned, and, amongst others, they will find in the history of William with the Long Beard, as given by Roger Wendover and Roger Hovedon, many significant and picturesque incidents.

The Committee of Council on Education having intimated the necessity of withdrawing their special assistance—500*l.* per annum—from the Female School of Art and Design, Gower Street, the Committee of the School make a public appeal for subscriptions to enable them to continue offering the means of Art-education to young females to whom the schools at Brompton are inaccessible by mere distance. They state that there is no other school in London, exclusively for females, where instruction is given on five days a week. It is proposed to augment the fees, at present very low; and, if 2,000*l.* can be raised by subscription, to purchase or rent convenient premises, by which a saving of expense may be effected, and the school continued at work. The number of students is, at present, 118, of whom 77 are studying with a view to ultimately maintaining themselves. A letter from Mr. Redgrave, of the Science and Art Department, testifies highly to the success of the school hitherto.

The many admirers of Mr. John Luard's pictures will regret to hear that this clever and promising young artist is seriously ill; so much so, as to be prohibited from all mental exertion for the present.

A subscription was got up some time since for a memorial to Stothard, to be executed by Mr. Edgar Papworth, and to be placed over his grave in Bunhill Fields Cemetery,—where there is not at present even a common stone bearing his name, we believe. No more than a sum of 80*l.* was raised; therefore, the idea of a statue has been abandoned, and a bust proposed instead. This will be erected in the course of the summer. It is not a little disgraceful to our national love of Art that no warmer interest existed for the subject. The prices recently fetched by Stothard's works show that the public appreciation of them is high; yet the painter's fame could not get more than 80*l.* for the honouring of his grave.

At the Annual Meeting of the Liverpool Society of Fine Arts, which was held on Saturday week, the Council reported that they had assumed office when there was a debt to the amount of 855*l.*, for expenses incurred in establishing the Society, and adapting the Queen's Hall for an Exhibition gallery; and that during their year of office this debt was reduced to 420*l.*, more than one-half having been liquidated. In addition to this, a commencement had been made of the Permanent Gallery of Modern Art, by the purchase of Mr. Pyne's picture of 'Angeria, with the Port of Arona, Lake Maggiore.' The sales of the late season realized an unusually large amount,—4,858*l.*, of which 1,600*l.* were spent in the works of Continental artists, and the remainder in works of the British school,—the latter, 3,200*l.*, being supposed to be without precedent out of London. Arrangements are in progress for an

Exhibition of the works of ancient and modern Masters, proof engravings and photographs, to be opened on the 2nd of April, and supplying a desideratum in Liverpool, where there is usually no spring Exhibition of works of Art. The Council state that they have received very satisfactory offers of contributions, notwithstanding the numerous applications to which the owners of valuable works are subjected.

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Mr. Costa, on WEDNESDAY, 4th April. Subscription Concert; HANDEL'S 'MESSIAH.' Principal Vocalists: Miss Parepa, Madame Sainton-Dolby, Mr. Sims Reeves, and Signor Belletti.—Tickets, 3*l.*, 2*l.*, and 10*l.* 6*d.* each, at the Society's Office, No. 6, in Exeter Hall.

ST. JAMES'S HALL.—WEDNESDAY EVENING, March 23.—Madame Sainton-Dolby, M. Sainton, Miss Fanny Rowland, Miss Eleanor Ward, and Choir of 20 Voices, at the Performance of THE VOCAL ASSOCIATION.—Conductor, Mr. BENEDICT.—Tickets, 1*l.*, 3*l.*, and 5*l.* each; of Mr. Austin, at the Hall.—Commence at 8; terminate at 10 15.

ROYAL ENGLISH OPERA, COVENT GARDEN.—Under the Management of Miss LOUISA PYNE and Mr. W. HARRISON. Last three extra nights, MONDAY, TUESDAY, and WEDNESDAY, the BENEFIT of MISS LOUISA PYNE (Manageress).—In compliance with the wishes of their Patrons, the Management have arranged for the Opera of 'LURLINE' to continue at a quarter-past Eight each Evening. On MONDAY, TUESDAY, and WEDNESDAY, the 26th, 27th, and 28th, the performances to commence at Seven with Henry Leslie's Operetta, 'ROMANCE; or, DICK TURPIN.'—Messrs. St. Albans and G. Honey; Misses Fairbairn and F. Cruise. At a quarter-past Eight, Vincent Wallace's Great Opera of 'LURLINE.'—Miss Louisa Pyne and Mr. W. Harrison.—Conductor, Mr. Alfred Mellon.—Stage Manager, Mr. Edward Sirling.—Advertising Manager, Mr. Edward Murray.—Doors open at half-past six. Stalls, 7*l.* Private Boxes to hold four persons, from 10*l.* 6*d.* and upwards; Dress Circles, 5*l.*; Amphitheatre Stalls, 3*l.*; Pit, 2*l.* 6*d.*; Amphitheatre, 1*l.*

ROYAL ENGLISH OPERA, COVENT GARDEN.—MISS LOUISA PYNE respectfully intimates to the Nobility, Gentry, and Public her Patrons, that HER BENEFIT will take place on WEDNESDAY NEXT, March 28.

NEW PUBLICATIONS.

PIANOFORTE MUSIC.

There are six *Points du Rhin*—according to M. Theodore Mauss, who, under such title, offers half-a-dozen picturesque movements. (Wessel & Co.).

"The Rhine has a bold lyre of war and wine," said a sonneteer. The Rhine has not so much six as six hundred points;—but fancy a *fantasia* for every Rhine Castle, and vineyard—one for Bingen, another for Boppard, a third for Bacharach!—or a squeaking tune for the "Mouse Tower"—with its legend so skillfully rhymed by Mr. Planché for the music of Sir H. Bishop! 'Nonnenwerth' is musically the best of these "Six Points," because a hymn and convent tone is in it, which gives character.—*Six Moreaux Caractéristiques*, par Adolph Gollmick (Boosey & Son), are half-a-dozen among the hundred pieces of similar quality which our younger show-pianists can pour out. *A Valse, a March, a Mazurka, a Nocturne*, are among them. *Pauline*, No. 5, is the best, in right of a certain massive stateliness of theme. The best of the kind "are but shadows."—*Rigoletto*, par Francesco Berger, Op. 25, No. 3 (Ollivier), is apparently one of a series of showy *fantasias* arranged from the operas of the day. Is not the style something exhausted? or is it that those who recollect the popular pieces of this description, which Prof. Moscheles wrote when Sontag and Malibran and Madame Pasta were enrapturing the town in the then fresh music of Signor Rossini and M. Meyerbeer, cannot but characterize these things as trifles of "brown snow"—to use the familiar green-room story?—*Ein Feen Märchen, a Fairy Tale*, is an *impromptu*, by Charles Oberthür, Op. 160 (Lonsdale), which might never have occurred to its writer had not one M. Meyerbeer already written an *impromptu à loisir*—the garden scene, which opens the second act of 'Les Huguenots.'—*Venezia* is a *Mazurka*, by A. Vianesi (same publishers), in which he aspires to be as grim and German as Signor Verdi's self. What has a *Mazurka* to do with Venice, with its Barcarolles, and its *patois*, and its Rialto? Signor Vianesi's *stage-directions* are strange—"pomposo e slanciato," for a *staccato trio*! One becomes tired of such fooling, though never tired of Venice—and never of Germany out of Venice.—*Hommage aux Dames*, par Alexandre Fesca, Op. 35 (Lonsdale), consists of an Introduction, followed by an air with bril-

liant variations.—*Sonata for the Pianoforte, as performed by Mlle. Clausa, composed by Scarlatti* (same publisher), is a strong, well-knit movement, which the name of Scarlatti ought to have sufficed to recommend.—*A Notturmo for the Mozart Album*, by S. Thalberg (same publishers), has so much of "style" in it—for better, for worse—as to make us ask, what has become of Herr Thalberg? With his grand and satisfying pair of hands—and surely such "a touch" has never made a pianoforte speak in our time—with his feeling of staleness and expression in Music, however feebly borne out by his melodic inventions—such an eclipse of such a man in the prime of life is vexing,—to say the least of it.—*Polka Mazurka*, par A. Rubinstein (Ewer & Co.) is, we think, a reprint from a pianoforte album.—No. 3 of *Select Overtures by Mozart and Rossini, arranged for the Harp and Pianoforte, with Accompaniments for Flute, Violin and Violoncello, ad lib.*, by Bruguier and Holst, revised, &c. (Lonsdale)—is a re-issue, which in our day is a mistake. There are new arrangements, new instruments—further, some of the old overtures—this one, for instance, which is Mozart's Overture to 'La Clemenza,' a work thrown off to meet a Court occasion,—are little worth playing by the fireside.—Lastly, we come to a pair of patriotic Italian Marches, in *♩ tempo*, *Garibaldi*, by Pietro Bacciagaluppi, and *Garibaldi*, by Angelo Panzini (Lonsdale).—By way of last entry in this critical catalogue of small wares, may be announced *Le Roi des Fées Valse*, and *The Moonlight Revel Quadrilles*, by C. Darnoc (Ollivier).—*Off to Charleston: a Popular Quadrille*, by Charles D'Albert (Davidson & Co.), and *The New Year's Varsoviense*, by Z. S. (Addison & Co.)

CONCERTS OF THE WEEK.—The week has been a busy one, beginning with a pleasant Concert of the *Amateur Musical Society*, at which, among other music, was performed M. Auber's charming overture to 'La Sirène.' Signor Rossini,—the felicity of whose dramatic introductions need not be dwelt on,—has hardly ever been more felicitous than M. Auber in the first bars of this prelude.—At the second Concert of the *New Philharmonic Society* Beethoven's Pastoral Symphony was played, and Mendelssohn's "Hebriden" Overture. The instrumentalists were Miss Arabella Goddard, and Herr Becker, who flies somewhat too courageously, we cannot but think, at the most tremendous solo music for the violin ever written. The singers were Madame Sainton-Dolby and Miss Augusta Thomson. Of the latter lady, we have not till now had an opportunity of speaking. Her voice is fresh; extensive in compass, pleasing rather than otherwise, though (possibly from its having been trained at the *Conservatoire*) having somewhat more of the French quality of tone than English ears altogether relish. Her execution, so far as we can judge, has considerable dash and brilliancy. The last ease and grace of playfulness, which give execution its charm, may come with time. Miss Thomson is decidedly to be considered as an acquisition.

Mr. Hullah's oratorio on Wednesday was 'Judas Maccabeus.' Mr. Cummings had to sing for Mr. Sims Reeves, at a very short notice, and acquitted himself most creditably. Miss Mina Poole made her first appearance.

The programme of the *Musical Society's Concert*, on Wednesday—a concert without orchestra—is worth giving:—

Part the First—Sacred: Anthem, Purcell—Song, Beethoven—Duo, Marcello—Prelude and Fugue, Sebastian Bach—Motett, Mendelssohn—Præhiera, Lindpaintner—Motett, double choir—Samuel Wesley.—Part the Second—Secular: Nonet (MS.), E. Silas—Recitative and Air, Charles Salaman—Madrigal, John Barnett—Romance, with violoncello obbligato, Frank Mori—Trio, Henry Smart—Solo, Sainton—Canone, 'Placido Zefiretto,' Cherubini—Hunting-Song, Mendelssohn.

This was a thoroughly interesting concert, on a few points of which we shall dwell. The *Præhiera*, by Lindpaintner, in the mixed Italian style, was very well sung by Mr. Weiss. Wesley's *Motett* (encored) is a noble piece of sacred composition, of which any school or country might well be proud,—clear, dignified, sonorous, massive,—with science everywhere; science, too, at the ser-

vice of idea and of melody. By some perverse chance, hard to explain, the music of this great English composer seems to be locked away from sight (much being in MS.); and its proprietors, instead of taking pride in bringing it forward, appear resolutely determined to put obstacles in the way of its performance. Let us hope that the effect produced on Wednesday may tempt them to a more genial mode of proceeding.—Yet the Motett, be it marked, did not go particularly well. The chorus of the Musical Society produces a somewhat disjointed effect, as though it were a body got together from scattered sources for occasions, and not regularly ripening itself by practice.—Very interesting (to pass to the second act) is the *Nonet*, by M. Silas,—the structure good, the fancies clear, the colour picturesque, the instruments—parcel string, parcel wind—well contrasted.—It is to be regretted, however, that a preference for dull and flat keys throws a certain pensiveness of tone and shadow of gloom over the whole, which has an influence on its effect, though the audience may not be able to explain itself why. Could M. Silas clear his colour-palette (to employ the well-known comparison), he might rise high among living composers. That

Dullness ever must be regular, is half true; but to be regular, without being dull, is a whole truth, which every creative artist cannot work too hard to master practically. The agreeable vocal music, by Messrs. Salaman, Mori and H. Smart, must not be passed, as contributing to the interest of an original and pleasant concert.

'The Seasons' was given by the *Sacred Harmonic Society* yesterday evening.

LYCEUM.—The representation of a drama as the product of a dream, has, since the pleasant invention of 'Victorine,' become rather a popular form of stage-composition. A new piece, by Colonel Addison, written on this plan, was produced on Monday. It is entitled, 'The Abbé Vaudreuil,' who is represented by Madame Celeste, as an *Abbé galant* of the reign of Louis the Fifteenth, and is supposed to appear in a dream to one *Lieut. Henri Delicour* (Mr. Villiers), to cure him of the habit of profane swearing. The Abbé is the fiend in disguise, and induces the lieutenant to sign a bargain for his soul, on condition of his having five wishes gratified,—imprecations, such as "the devil take you!" being counted as such. A poor servant in livery thus becomes a victim to the incautious lieutenant's bad habit. Among his other desires, Delicour wishes to be present at a royal *fête* at Versailles, and there meets with *Madame Pompadour* (Miss Kate Saville), *Voltaire*, *Montesquieu*, and one *Mlle. Marie de Rohan* (Miss Hudspeth), to whom he is affianced. This is the scene, evidently, for which the play is written. The painting of it does credit to Mr. W. Calcott, and the grouping of it to the manageress, who, during it, dances a *gavotte* with Miss Hudspeth. A kind of philosophic basis is given for the specific dream, by the fact that the lieutenant, just before falling asleep, had been examining a portrait of his lady's brother, who, on his waking, enters with Marie, and startles him with his likeness to the visionary Abbé. This incident elevates the little drama to a higher level than the ordinary run of such dramas attain; and, it may be added, that the dialogue is neatly written. Altogether, it may be pronounced successful.

MUSICAL AND DRAMATIC GOSSIP.—Mr. E. T. Smith is first in the field with his programme. That of *Her Majesty's Theatre* runs as follows:—Principal engagements for the opera—Mlle. Piccolomini, for a few farewell nights—Mlle. Brunetti-Vaneri, Miss Laura Baxter, Mlle. Titiens, Mesdames Marie Cabel, Borghi-Mamo and Albani; Signori Mongini, Giuglini, Mercuriali, Soldi, Castelli, Sebastiano Ronconi, Violetti, Aldighieri, M. M. Bélar and Gassier. Mr. H. Blagrove is to lead, Mr. Benedict and Signor Ardit are to conduct, the orchestra.—The new operas intended during the season, which is to commence on the 10th of April, are 'Fidelio,' 'Le Nozze,' 'Oberon,' and 'Der Freischütz,' together with that new opera, by Signor Campana, for Mlle. Piccolomini, which

was talked of last year; and the familiar Italian repertory. Into the list of ballet engagements we need not enter, beyond saying that the principal artists are Mlle. Ferraris and M. Méranie, one of the best dancers extant. The number of performances a-week is not specified.

The following paragraph is copied from the *Observer* of Sunday last:—"An English opera, under the direction of Dr. James Pech, will be given at the Princess's Theatre, commencing in May next. The season will extend over a period of fifteen weeks. Engagements are pending, and in many instances concluded, with eminent artists, amongst whom are Mlle. Parepa, Miss Emma Heywood, Mlle. Jenny Bauer, Messrs. Durand, Weiss, and Haigh, and Mlle. Bury, of Berlin. The band and chorus will number some seventy or eighty artists. The operas to be placed upon the stage are 'Gustavus,' 'Oberon,' 'Acis and Galatea,' and 'Les Mousquetaires de la Reine,' with some of the earlier works of Benedict, Balfe, and other English composers."—'Oberon' and 'Gustavus,' it may be added in comment, are rather ambitious works to be mounted by an establishment on the scale specified in the above paragraph. 'Acis and Galatea' is no opera.—It is rumoured in musical circles that another attempt at opera in English, in competition with that of Miss L. Pyne and Mr. Harrison, may be made, either at Drury Lane or Her Majesty's Theatre, in the course of the autumn.

Mr. Lockyer's explanation, published last week, concerning the affairs of the Handel College, has called out the following communication:—"My name appears on the Committee of the proposed 'Handel College,' and I attended a meeting in (I think) August last, when it was arranged that another meeting should be convened at the close of the autumn. But I heard no more of the matter till Mr. Lockyer's letter in your last number; and, therefore, either one of the Committee has been passed over, or Mr. Lockyer proceeds upon the somewhat novel principle of conducting important negotiations without the knowledge of the Committee, intending to consult them afterwards. If the former be the case, nothing will be lost; if the latter, it seems to me the public should know it."—We cannot help pointing out the above as an illustration of what was said a fortnight ago on committee business; and waiting with some curiosity to ascertain what is the real amount of life, energy, and co-operation to be brought to bear on the project of the Handel College.

The medal of the Sacred Harmonic Society, commemorative of the Festival of last year, is a handsome coin,—an improvement in every respect on the former one.

Gluck's 'Iphigenia in Tauris,' with the English version lately produced at Manchester, will be given at the Crystal Palace this day week.—During the Penitential and Easter weeks, Mlle. Piccolomini is announced to sing daily there.

Madame Borghi-Mamo appears to have designs on the *soprano* repertory, after the modern fashion of *contraltos*. She has just sung the part of *Desdemona* at the Italian Opera in Paris to Signor Tambril's *Otello*.

'Semiramide' is now in preparation at the *Grand Opéra* of Paris, for the Sisters Marchesio.—The *Gazette Musicale* says that Herr Wagner's 'Tannhauser' will be also represented there during the winter of this year; and ere that time, probably, an opera by M. Gevaert, for the introduction of Madame Vandenhuevel. The same composer has, also, an opera forthcoming at the *Opéra Comique*, among the personages of which is *Richelieu*, to be sustained by that first-rate actor, M. Couderc.—A new five-act play, 'Le Parvenu,' has been just given at the *Odéon* Theatre. The author is M. Rolland. The play has not been very successful.

The publication of Dr. Spohr's Autobiography has commenced, in the uncomfortable form of periodical pamphlets. It will be safest, then, to defer notice of it till some advance has been made in the work.

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ANNUAL REPORT, 1859.

The THIRTY-FOURTH ANNUAL GENERAL MEETING of the Standard Life Assurance Company was held at Edinburgh, on MONDAY, the 29th of February.

GEORGE MOIR, Esq., Advocate, Sheriff of Stirlingshire, in the Chair.

The Manager of the Company submitted to the Meeting a Report by the Directors as to the progress of the business during the year ended 15th November, 1859.

Amount proposed for assurance during the year £594,445 0 0

Amount of assurances accepted, and for which policies were issued £510,845 0 0

Annual premiums on new policies £16,380 1 0

Annual revenue at 15th November, 1859 £29,281 13 5

Accumulated fund, invested in Government securities, in land, mortgages, &c. £1,584,000 9 10

Claims paid to the representatives of deceased members since 1845, upwards of £800,000 0 0

Subsisting assurances at 15th November, 1859 £6,601,411 13 5

Average amount of assurances effected annually during the last ten years, upwards of Half-a-Million.

And the Report then proceeded as follows:—The claims by death have been uniform in degree, while they continue less to a very remarkable extent than the calculated expectation.

The number of deaths expected during the present year, according to the calculation of the Actuary, was 139

While the actual number of deaths was 111

Difference in favour of the Company 28

Again, the number of deaths expected by calculation during the four years since the last division of profits in 1855 was 512

And the actual number of deaths was 417

Difference in favour of the Company 95

These results must of course have an important bearing on the profits to be divided as at 15th November, 1859, and the Directors look forward with much confidence to the result of the investigation of the Company's affairs about to be instituted, with a view to that division.

In submitting these details, the Directors have the proud satisfaction of once again claiming for the Standard the highest place in public favour, whether that claim be based on the extent of business which for many years it has transacted, or on the liberality of its dealings with the public; for it has not followed, but led in the improvement of the contract of assurance, and a "Standard" policy may be truly said to be a contract affording the most perfect security, protecting the policy-holder, by its terms and conditions, in the fullest degree, against loss or forfeiture. It has, indeed, been the study of the Directors for years to liberalize those conditions, anxious to prevent the forfeiture of policies, and to make the contract of assurance as simple in form as possible compatibly with a due regard to safety.

It is right to observe that the business of this Company has not been derived from agencies abroad. It has no agents out of the United Kingdom, and is entirely a home office—a fact not to be lost sight of in comparing its progress with that of other institutions. Neither is its business stimulated by the advance of personal loans in connexion with assurances, nor have the Directors adopted the system of assuring deteriorated or inferior lives at an increased premium, a practice now followed by many offices. The business of the Company is of the highest class, while the spirit of competition has not influenced the Directors to use other than the ordinary means of furthering the business.

The period when the Sixth Division of Profits is appointed to be made is now so close at hand that the Directors will not enter further at this time on the many points of interest which an examination of the Company's principles and practice suggests, for it is usual to reserve such matters for the periodical account when the Company's affairs undergo the careful scrutiny of an investigation. The Meeting of 1861 will be, they anticipate, an interesting one for many reasons. In the mean time all who are connected with the institution may do much to further its success; and it is hoped that before the close of the books on the 15th of November, the amount of business transacted will exceed the best year of the Company's progress (1855, the last bonus year), when the new assurance amounted to £60,258. 7s. 11d. To this end the Directors invite all interested to lend their aid. The aid of every individual whom the Company can reckon among their supporters would yield great results, and it is hoped that all will give their willing assistance.

The establishment of the Committee for the year was reported as follows:—

Governor.

His Grace the Duke of BUCLEUCH and QUEENSBERRY.

Deputy-Governor.

The Right Hon. the Earl of ELGIN and KINCARDINE.

Edinburgh, 3, George-street.

Ordinary Directors.

H. Maxwell Inglis, Esq., P.C.S. John Dundas, Esq., C.S.
Andrew Trail, Esq., W.S. Andrew Wood, Esq., M.D.
Anthony Blackburn, Esq. Alex. J. Russell, Esq., C.S.
Thomas Graham Murray, Esq., W.S. William Moncrieff, Esq., C.A.
George Ross, Esq., Advocate.
James Veitch, Esq., of Elix. George Patton, Esq., Advocate.
W. S. Walker, Esq., of Bowland. Charles Pearson, Esq., C.A.
John Lindsay, Esq., Woodend, Perth.

London, 81, King William-street.

Chairman of the Board.

The Right Honourable the Earl of ABERDEEN.

Ordinary Directors.

John Scott, Esq. 4, Hyde Park- John Griffith Frith, Esq. Aus-
street. tin-frank.
Francis Le Breton, Esq. 3, Charles Moncrieff, Esq. 25, Thread-
Crosby-square. needle-street.
Thomas H. Brooking, Esq. 14, Alexander Gillespie, Esq. 3,
New Broad-street. Billiter-court.
Lieut.-Col. James D. G. Tul-
loch.

By order of the Directors,

WILL THOS. THOMSON, Manager.

H. JONES WILLIAMS, Resident Secretary.

London, 81, King William-street, February, 1860.

Instituted in the Reign of Queen Anne, A.D. 1714.
UNION ASSURANCE SOCIETY,
 (FIRE AND LIFE)

Office—
 81, CORNHILL, and 70, BAKER-STREET, LONDON,
 and in Bristol, Liverpool, Edinburgh, Dublin, Hamburg, Berlin,
 and in Antwerp, London, and Bern.

FIRE Insurances falling due at LADY-DAY should be paid on the 15th inst., or within fifteen days after.
 LIFE Insurances not subject to any extra premium on joining *Volunteer Rifle Corps*.
 Prospectuses and forms of proposal sent free on application to the Secretary. W. M. LEWIS, Secretary.

ESTABLISHED A.D. 1844.
GREAT BRITAIN MUTUAL LIFE ASSURANCE SOCIETY,
 14, WATERLOO-PLACE, LONDON, and 42, JOHN DALTON-STREET, MANCHESTER.

Directors—
 W. H. DICKSON, Esq., Chairman.
 THOMAS R. DAVISON, Esq., Deputy-Chairman.
 Edward N. Clifton, Esq.
 Edwin Croxley, Esq.
 Frederick Hawley, Esq.
 W. R. Rogers, Esq., M.D.
 This Society is established on the tried and approved principle of Mutual Assurance. The Funds are accumulated for the exclusive benefit of the Policyholders under their own immediate superintendence and control. The Profits are divided annually, and applied in reduction of the current Premiums. Policyholders participate in Profits after payment of five annual Premiums.
 The last annual reduction in the Premiums was at the rate of 32½ per cent.
 By order of the Board, C. L. LAWSON, Secretary.

SUN LIFE ASSURANCE SOCIETY,
 THREADNEEDLE-STREET, E.C.

Policies issued by this Society now, on before MARCH 25th, 1860, will participate in Four-fifths, or 80 per cent, of the Profits at the next Distribution, in January, 1861.
 Profits divided at intervals of five years.
 Agents are appointed in all the provincial towns, of whom Prospectuses may be obtained.
 C. H. LIDDERDALE, Actuary.

LONDON LIFE ASSOCIATION,
 81, KING WILLIAM-STREET, E.C.

President—Charles Frazer, Esq.
 Vice-President—John B. Heath, Esq.
 Francis Henry Mitchell, Esq.
 Alfred Head, Esq.

Directors—
 Robert Hanbury, Esq.
 Bonamy Dobree, Esq.
 Edward Henry Jones, Esq.
 John Coster, Esq.
 Henry P. Curtis, Esq.
 Joseph Johnson Miles, Esq.
 William Fleckman Fowler, Esq.
 Samuel Fisher, Esq.
 George Hodgkinson, Esq.

Solicitors—Messrs. Druce & Sons.
 The London Life Association was established more than fifty years ago, on the principle of Mutual Assurance, the whole of the benefits being shared by the Members assured. The surplus is ascertained each year, and appropriated solely to a reduction of the premiums and not to an increase of the sum assured by the policies, the Members being entitled to such reduction after they have been assured for seven years.
 This Society has paid in claims more than £3,000,000.
 And has policies now in force amounting to £6,250,000.
 For the payment of which it possesses a capital of £2,000,000.
 And a gross income from premiums and interest of more than £80,000.
 Assurance may be effected for any sum not exceeding 10,000, on the same life.
 The Society takes no agents and allows no commission.
 Service in any Volunteer Rifle or Artillery Corps within Great Britain and Ireland does not vacate the policies of the assured, or require the payment of any extra premium.
 EDWARD DOCKER, Secretary.

ARGUS LIFE ASSURANCE COMPANY,
 30, THROGMORTON-STREET, BANK.

Chairman—WILLIAM LEAF, Esq.
 Deputy-Chairman—JOHN HUMPHREY, Esq. A.D.
 Richard E. Arden, Esq.
 Edward Bates, Esq.
 Thos. Farcomb, Esq. A.D.
 Professor Hall, M.A.
 Physician—Dr. Jefferies, 2, Finsbury-square.
 Surgeon—W. Coulson, Esq., 3, Frederick's-place, Old Jewry.
 Actuary—George Clark, Esq.

ADVANTAGES OF ASSURING WITH THIS COMPANY.
 The premiums are on the lowest scale consistent with security. The Assured are protected by an ample subscribed capital—an assurance fund of 400,000, invested on mortgage, and in the Government Stocks—and an income of 60,000 a year.

Age.	Premiums to Assure £100.			Whole Term.	
	One Year.	Seven Years.		With Profits.	Without Profits.
20	£0 17 8	£0 19 9		£1 15 10	£1 11 10
30	1 2 1	1 2 1		2 0 7	2 0 7
40	1 5 0	1 6 9		3 0 7	3 14 10
50	1 14 1	1 19 10		4 6 8	4 0 11
60	2 2 4	3 17 0		6 19 9	6 0 10

MUTUAL BRANCH.
 Assurers on the Mutual system are entitled, after five years, to participate in nine-tenths, or 90 per cent, of the profits.
 The profit assigned to each policy can be added to the sum assured, applied in reduction of the annual premium, or be received in cash.
 At the first division a return of 30 per cent. in cash on the premium paid was declared; this will allow a reversionary increase, varying, according to age, from 60 to 80 per cent. on the premiums, or from 5 to 15 per cent. on the sum assured.
 One-half of the "Whole Term" Premium may remain on credit for seven years, or one-third of the premium may remain for life as a debt upon the Policy at 5 per cent., or may be paid off at any time without notice.
 Claims paid in one month after proof has been approved.
 Loans upon approved security.
 No charge for Policy Stamp.
 Medical Attendants paid for their reports.
 Persons may, in time of peace, proceed to or reside in any part of Europe or British North America without extra charge.
 No extra charge for the Militia, Volunteer Rifles, or Artillery Corps on Home Service.
 The Medical Officers attend every day, at a quarter before 2 o'clock.
 E. BATES, Resident Director.

LAW LIFE ASSURANCE SOCIETY,
 FLEET-STREET, LONDON.

NOTICE IS HEREBY GIVEN, that the BOOKS for the TRANSFER of SHARES in this Society are CLOSED, and will RE-OPEN on Wednesday, the 11th day of April next.
 The Dividends for the year 1859 will be payable on and after Monday, the 9th day of April next. By order of the Directors, WILLIAM SAMUEL DOWNS, Actuary.

EQUITABLE ASSURANCE OFFICE,
 NEW BRIDGE-STREET, BLACKFRIARS.

Established in 1762.
 The amount added to the existing Policies for the whole continuous Life at the Division of Profits in December last, was One Million Nine Hundred and Seventy-seven Thousand Pounds, making, with former additions then outstanding, a total of FOUR MILLIONS and SEVENTY THOUSAND POUNDS, whereof amounts to 67 per cent. on the sums originally assured in all those Policies.

The BONUSES paid on claims in the ten years ending on the 31st of December, 1859, exceed

THREE MILLIONS AND A-HALF, being more than 100 per cent. on the amount of all those claims.

The CAPITAL, on the 1st November, 1859, 4,400,000, sterling.

The INCOME exceeds 430,000, per annum.

Policies effected in the current year 1859 will participate in the Distribution of Profits to be made in December last, as soon as Six Annual Premiums shall have become due and been paid thereon; and, in the division of 1860, will be entitled to additions in respect of every Premium paid upon them from the year 1861 to 1869, each inclusive.

The EQUITABLE is an entirely mutual Office, in which Two-thirds of the clear Surplus is divided among the Policyholders, and One-third reserved for Security and as an Accumulating Fund, in augmentation of other profits for future periodical distribution.
 No extra premium charged for service in any Volunteer Corps within the United Kingdom, during peace or war.
 A Weekly Court of Directors is held every Wednesday, from eleven to one o'clock, to receive proposals for New Assurances; and "Prospectus" of the Society may be had on application at the Office, where attendance is given daily, from ten to four o'clock.
 ARTHUR MORGAN, Actuary.

ALLIANCE BRITISH AND FOREIGN LIFE AND FIRE ASSURANCE COMPANY.
 BARTHOLOMEW-LANE, LONDON, E.C.

Established 1824.
 (Branch Offices: EDINBURGH, IPSWICH, and BURY ST. EDMUNDS.)
 Capital—FIVE MILLIONS Sterling.

President—SIR MOSES MONTEFIORE, Bart.

Directors—
 James Alexander, Esq.
 Charles G. Barr, Esq.
 George H. Barnett, Esq.
 Charles Buxton, Esq. M.P.
 Sir George Carroll.
 Benjamin Cohen, Esq.
 James Fletcher, Esq.
 Charles Gibbs, Esq.
 William Gladstone, Esq.
 Samuel Gurney, Esq. M.P.
 James Helme, Esq.
 John Irving, Esq.
 Sampson Low, Esq.
 Elliot Macnaghten, Esq.
 Thomas Masterman, Esq.
 Joseph M. Montefiore, Esq.
 Sir A. N. de Rothschild, Bart.
 L. N. de Rothschild, Esq. M.P.
 William Smith, Esq.
 Thomas Charles Smith, Esq.

LIFE ASSURANCES are granted under an extensive variety of forms, with, or without, participation, and at moderate premiums: the rates for the Younger Ages being lower than those of many of the older and most respectable Offices.

ACTUAL SERVICE RISK, within the United Kingdom, in Volunteer Rifle and Artillery Corps, and in the Militia, is covered by the Company's Policies.

PIRE ASSETS A STRIKE both at Home and Abroad, are accepted at very moderate Premiums.
 The Assured participate in the Fire Profits in respect of Policies in force for five complete years. The return for the past Quinquennial period is in course of distribution.

FRANCIS A. ENGELBACH, Actuary and Secretary.

*The Receipts for the RENEWAL PREMIUMS due at LADY-DAY are ready for delivery in Town and throughout the Country.

SILVER MINES OF NORWAY.
 EAST KONGSBERG NATIVE SILVER MINING COMPANY OF NORWAY (Limited). Incorporated under the Joint-Stock Companies Act, 1856, 1857, 1858. Capital, 100,000, in 30,000 Shares of 3, each. 25,000 shares subscribed, and 5 per share on allotment. Future calls, if required, not to exceed 10s. per share, and not to be made at less intervals than three months.

Directors—
 Major-General Pemberton, York House, Chertsey, Chairman.
 William Barnard Boddy, Esq. M.D., Saville-row, Walworth.
 John G. Fuller, Esq., Woodlands, Epsworth.
 Edward A. Lamb, Esq., Iden Park, Ry. Sussex.
 James Lawrie, Esq., 33, Lombard-street.
 Bankers—The City Bank, Threadneedle-street, E.C.
 Solicitor—James Bourdillon, Esq., 30, Great Winchester-street, E.C.
 Consulting Engineer—J. Hamilton Clements, Esq., F.G.S.
 Broker—Frederick Everett, Esq., 17 and 18, Royal Exchange.
 Secretary—Mr. George Seabry.
 Offices—No. 35, Moorgate-street, E.C.

This Company has obtained an exclusive grant from the Norwegian Government of upwards of 50,000 acres, part of the Kongsberg Silver Mining district, the soil of which has been, for many years past, and reckoned the most important for native silver in Europe.
 Some idea of the results to be obtained by an extensive and energetic development of this property may be formed from the fact that the King's Mines, worked by the Government, have, in some years, yielded a clear profit of upwards of 60,000, the average net profit for the last twenty-five years has been 44,000; the aggregate returns for the same period being 1,377,700; and as much as 5,000, worth of pure native silver having been disclosed at a single blast. This Company has already opened on its property upwards of thirty mines containing silver, which only require the erection of suitable stamping and washing machinery to render the produce immediately available, so that a almost immediate result may be anticipated at the commencement of the working.

It is confidently expected that no call will be required beyond the 10s. per share. If the experience of the King's Mines is a fair criterion, its judicious expenditure ought to realize profits at the rate of 400 per cent.

Detailed Reports of John H. Clement, Esq. (who has been twenty-seven years at the Silver Mines in Mexico and Spain), and Mr. Frieis, at the present time Superintendent of one of the Government Mines at Kongsberg, as well as extracts from the Reports of the Directors of the Government Mines, with a number of Official Letters and Papers, have been embodied in a Pamphlet, which may be had at the Offices.
 Applications for Shares may be made, in the usual form, to the Broker, or Secretary, at the Offices of the Company, of whom Prospectuses may be had.

ACCIDENTS OF EVERY KIND
 AND
FROM ANY CAUSE

Insured against by an Annual Payment of 3s. to the RAILWAY PASSENGERS' ASSURANCE COMPANY, which secures 1,000s. at death, or 6s. weekly for Injury.

ONE PERSON IN EVERY FIFTEEN of those insured is injured yearly by Accident of some description.
 No Extra premium for Members of Volunteer Rifle Corps.
 No charge for Stamp Duty.

For Terms, Prospectuses, &c. apply to the Provincial Agents, the Railway Stations, and at the Head Office.

This Company Assures, without union or amalgamation with any other Company, has paid, as follows—

COMPENSATION £53,000.

Railway Passengers' Assurance Co., WILLIAM J. VIAN, Office, 3, Old Broad-st., E.C. Secretary.

BENNETT'S WATCHES, 65 and 64, Cheap-side, in gold and silver, in great variety, of every construction and price, from 3 to 50 guineas. Every watch skillfully examined, and its correct performance guaranteed. Free and sale per post.
 Money orders to JOHN BENNETT, Watch Manufacturer, 65 and 64, Cheap-side.

CHUBB'S PATENT DETECTOR LOCKS.
 CHUBB'S FIRE AND BURGLAR-PROOF SAFES.
 CHUBB'S FIRE-PROOF STRONG-ROOM DOORS.
 CHUBB'S STREET-DOOR LOCKS.
 CHUBB'S CASH AND PAID BOXES.

Illustrated Price Lists gratis and post free.
 Chubb & Son, 57, St. Paul's-churchyard, London, E.C.

ELKINGTON & CO., PATENTERS OF THE ELECTRO-PLATE, MANUFACTURING SILVER-SMITHS, BRONZISTS, &c.

beg to intimate that they have added to their extensive Stock a large variety of New Designs in the highest Class of Art, which have recently obtained for them at the Paris Exhibition the decoration of the Cross of the Legion of Honour, as well as the "Grande Médaille d'Honneur" (the only one awarded to the trade). The Council Medal was also awarded to them at the Exhibition in 1857.
 Each article bears their mark, E. & Co., under a Crown; and articles sold as being plated by Elkington's Patent Process afford no guarantee of quality.
 29, REGENT-STREET, S.W., and 45, MOORGATE-STREET, LONDON; 29, COLLEGE-STREET, BIRMINGHAM; and their MANUFACTORY, NEW HALL-STREET, BIRMINGHAM.
 Estimates and Drawings sent free by post. Re-plating and gilding as usual.

ALLEN'S PATENT PORTMANTEAUS
 and TRAVELLING BAGS, with SQUARE OPENINGS; Ladies' Dress Trunks, Dressing Bags, with Silver Fittings; Despatch Boxes, Writing and Dressing Cases, and 300 other articles for Home or Continental Travelling. Illustrated Catalogues for 1860. By post for two stamps.
 J. W. ALLEN (late J. W. & T. Allen), Manufacturer of Officers' Baggage Furniture and Military Outfitter (see separate Catalogue), 18 and 22, Strand, London, W.C.

SELLING OFF.

DRESSING AND WRITING CASES.
 Despatch Boxes, Travelling Bags, Work Boxes, Jew Cases, Inkstands, Envelope Cases, Blotting Boxes, Stationery Cases, superior Cutlery, &c.; also, an elegant assortment of articles suitable for presents, at very Reduced Prices, previous to alterations—the whole of the Large and Valuable STOCK of Messrs. Briggs, 27, Piccadilly, W., next door to St. James's Hall.

MESSRS. OSLER, 45, OXFORD-STREET,

LONDON, W., beg to announce that their NEW GALLERY (adjuncting their late premises), recently erected from the designs of Mr. Owen Jones, is NOW OPEN, and will be found to contain a more extensive assortment of Glass Chandeliers, Table and Ornamental Glass, &c., than their hitherto limited space has enabled them to exhibit.

ORNAMENTS for the MANTELPIECE, &c.
 Statuettes, Groups, Vases, &c., in Parian, decorated Bisque and other Chinas; Clocks (in gilt, marble, and bronze); Alabaster, Bohemian, Bronze, and Cast-iron; Marble and other Art-Manufactures, combining Novelty, Beauty, and High Art. Prices extremely moderate.

THOMAS PEARCE & SON, 22, Ludgate-hill, E.C.

NOTICE.—The Genuine and Original BONDS' PERMANENT MARKING INK bears the Address on the Label,
 22, Long-lane, West Smithfield, City.

WHEN YOU ASK FOR GLENFIELD PATENT STARCH,

SEE THAT YOU GET IT,
 AS INFERIOR KINDS ARE OFTEN SUBSTITUTED.
 WOTHERPOON & CO., GLASGOW AND LONDON.

HOMOEOPATHIC COCOA—TAYLOR

BROTHERS' HOMOEOPATHIC COCOA is unequalled as an article of Diet for Homoeopathic Patients, Dyspeptics, and Persons of delicate constitution.
 Sold by all Grocers, in Tin-Foil Packets, at 1s. 4d. per lb.

GLASS for ORCHARD HOUSES, as supplied

by us to Mr. Rivers.
 Per 100 feet.

	16.00	18.00	20.00
12" by 15"	£ 14 0	£ 15 0	£ 16 0
12" by 13" Common	14 0	15 0	16 0
12" by 14" Superior ditto	16 6	17 6	18 6
12" by 15" English Glass	18 0	19 0	20 0

The above prices include the Boxes, with but few exceptions. When Packages are charged, full price is allowed when returned.

JAMES PHILLIPS,
 150, Bishopsgate-street Without, London.

HARVEY'S FISH SAUCE.—Notice of In-junction. The admirers of this celebrated Fish Sauce are particularly requested to observe that none is genuine but that which bears the back label with the name of WILLIAM L. L. ZENBY, as well as the front label signed "Elizabeth Lazenby, and that for further security, on the neck of every bottle of the Genuine Sauce, will henceforward appear an additional label, printed in green and red, as follows—

"This notice will be affixed to Lazenby's Harvey's Sauce, prepared at the original warehouse, in addition to the well-known labels, which are protected against imitation by a perpetual injunction of the Court of 9th July, 1855, &c., Edwards-street, Portman-square, London."

BENSON'S WATCHES.

"Perfection of mechanism."—Morning Post.
Gold, 4 to 100 guineas; Silver, 3 to 50 guineas.
Send 2 stamps for Benson's Illustrated Watch Pamphlet.
WATCHES SENT TO ALL PARTS OF THE WORLD FREE POST.
33 and 34, LUDGATE HILL, London, E.C.

FREDERICK DENT, Chronometer, Watch and Clock Maker to the Queen and Prince Consort, and Master of the Great Clock for the Houses of Parliament, 61, Strand, and 34, Royal Exchange.
No connection with 33, Cooks-pur-street.

HANDSOME BRASS AND IRON BEDSTEADS.—HEAL & SON'S Show Rooms contain a large assortment of Brass Bedsteads, suitable both for Home Use and for Tropical Climates: handsome Iron Bedsteads with Brass Mountings and elegantly japanned; Plain Iron Bedsteads for Servants; every description of Wood Bedstead that is manufactured in Mahogany, Birch, Walnut Tree Woods, Polished Deal and Japanned, all fitted with Bedding and Furniture complete, as well as every description of Bed-room Furniture.

HEAL & SON'S ILLUSTRATED CATALOGUE, containing Designs and Prices of 100 Bedsteads, as well as of 150 different Articles of BED-ROOM FURNITURE, sent free by post.—HEAL & SON, Bedstead, Bedding, and Bed-room Furniture Manufacturers, 196, Tottenham-court-road, W.

FURNITURE.—WHERE TO BUY.—WHAT TO BUY.—P. & S. BEYFUS are selling the 351 Dining-room, the 351 Drawing-room Suite, the 351 Bed-room Suite, Bachelors' Bed-rooms for 71, and Servants' Bed-rooms for 4. Illustrations Catalogue sent free by post. Goods, carriage paid, to any part of the kingdom.
P. & S. BEYFUS, 91, 93 and 95, City-road.

FENDERS, STOVES, FIRE-IRONS and CHIMNEY-PIECES.—Buyers of the above are requested before finally deciding, to visit WILLIAM S. BURTON'S SHOW-ROOMS. They contain such an assortment of FENDERS, STOVES, and GENERAL IRONMONGERY, as cannot be approached elsewhere, either for variety, novelty, beauty of design, or equisiteness of workmanship. Bright Stoves, with ornate ornaments and two sets of bars, 31. 15s. to 33. 10s.; Iron Fenders, with standards, 74. to 52. 12s.; Steel Fenders, 31. 15s. to 33. 10s.; Ditto, with rich ornate ornaments, from 21. 15s. to 33. 10s.; Chimney Pieces, from 11. 5s. to 30s.; Fire-irons, from 2s. 3d. the set.
THE BURTON and all other PATENT STOVES, with radiating hearth-plates.

DISH COVERS and HOT-WATER DISHES.—In every material, in great variety, and of the newest and most recherche patterns. Tin dish-covers, 74. 6d. the set of six; block tin, 12s. 3d. to 57s. the set of six; elegant modern patterns, 3s. 6d. to 6s. 6d. the set; Britannia metal, with or without silver-plated handles, 31. 11s. to 38. 6s. the set; Sheffield plated, 10s. to 12. 10s. the set; block tin hot-water dishes, with wells for gravy, 10s. to 30s.; Britannia metal, 22s. to 77s.; electro plated on nickel, full size, 11s. 11s.

WILLIAM S. BURTON'S GENERAL FURNISHING IRONMONGERY CATALOGUE may be had gratis, and free by post. It contains upwards of 400 Illustrations of his limited Stock of Electro and Sheffield Plate, Nickel Silver and Britannia Metal Goods, Dish Covers and Hot-water Dishes, Stoves, Fenders, Marble Chimney-pieces, Kitchen Ranges, Lamp Caseliers, Tea Urns and Kettles, Trays, Clocks, Table Castles, Baths and Toilet Ware, Turfery, Iron and Brass Bedsteads, Bedding, Bed-room Furniture, &c., with Lists of Prices, and Plans of the 16 large Show Rooms, at 39, Oxford-street, W.; 1, 1A, 2 & 3, Newman-street; and 4, 5 & 6, Fenny-place, London.—Established 1830.

DUTY OFF FRENCH PERFUMERY.—ED. PINAUD'S CHOICE PERFUMES, Fancy Soaps, Pomades, Filicoules, Aromatic and Oriental Vinegar, Cosmetics, Hair Dressing, &c., &c. to be had of all Chemists and Perfumers throughout the Country.—Wholesale Depot, and for Export, 27, Cannon-street West, London.

THE KOH-I-NOOR (OR MOUNTAIN OF LIGHT) CANDLE.—The name of KOH-I-NOOR has been appropriately given to a new and BEAUTIFULLY TRANSLUCENT CANDLE, manufactured only at the

WEST OF ENGLAND SOAP AND CANDLE WORKS AT PLIMMOUTH.

They are preferable in appearance to Wax or Spermaceti, are equal in brilliancy of light and durability in burning, and are supplied at one-third less cost than Wax and Spermaceti.
West of England Soap and Candle Works, Plymouth.

DINNER, DESSERT, and TEA SERVICES.

A large variety of New and good Patterns. Best quality, superior taste, and low prices. Also, every description of Cut Table Glass, equally advantageous.
THOMAS PEARCE & SON, 23, Ludgate-hill, E.C.
Established nearly a Century.

RIFLE CORPS.—The MATERIALS recommended by Government MAY BE SEEN at Messrs. NICOL'S, Army Depot, Regent-street, London. As every suit of uniforms will be made from measures taken by skilled fitters, persons are requested to call there in preference to making appointments to be waited on at their own homes. Cash payments being required, the best articles are produced for very moderate prices.—H. J. & D. Nicolson, 116, 118, 120, 122, Regent-street, W.; 22, Cornhill, E.C.; and 10, 88, Ann's-square, Manchester.

SPRING OVERCOATS.—The Volunteer Wrapper, 30s.; the Victor, 25s.; the Innocent, 22s.; the Patriot, 18s.; ready-made or made to order. The 47s. suits made to order from Scotch Heather and Cheviot Tweeds and Angoras, all wool and thoroughly shrunken, by R. BENJAMIN, Merchant and Family Tailor, 74, Regent-street, W. Patterns, measurements, and directions for self-measurement, sent free.—N.B. A perfect fit guaranteed.

CROSSE & BLACKWELL, Purveyors In Ordinary to Her Majesty, invite attention to their Pickles, Sauces, Tart Fruits, and other Table Delicacies, the whole of which are prepared with the most scrupulous attention to wholesomeness and purity. C & B have for many years enjoyed the high honour of supplying Her Majesty's Table with their Manufactures. A few of the articles most highly recommended are—Pickles and Tart Fruits of every description, Royal Table Sauce, Essence of Shrimps, Soho Sauce, Essence of Anchovies, Orange Marmalade, Anchovy and Blotter Pastes, Strawberry, and other Potted Meats, Calf's-foot Jellies, of various kinds, for table use, M. Soyer's Relish, and Aromatic Mustard, Carstairs' Sir Robert Peel Sauce, and Paynes's Royal Usurper Sauce. To be obtained of all respectable Grocers, and, wholesale, of CROSSE & BLACKWELL, 21, Soho-square, London.

THE BEST and CHEAPEST TEAS and

COFFEES in England are to be obtained of PHILLIPS & CO., Tea-Merchants, 3, King William-street, City. 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ALEXANDRE HARMONIUM,
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4.	FIVE STOPS, (Two rows Vibrators) Oak Case	22	9.	EIGHT STOPS, ditto Oak or Rosewood Case	32
	Ditto ditto Rosewood Case	23	10.	TWELVE STOPS, ditto Oak Case	40
5.	EIGHT STOPS, ditto Oak, 25 gs.; Rosewood	26	11.	Ditto ditto Rosewood Case	45
	The three last-named Instruments are suitable for Churches.		12.	PATENT MODEL, ditto Polished Oak or Rosewood Case	55
6.	TWELVE STOPS, (Four rows Vibrators) Oak or Rosewood Case	35		The most powerful and best suited Harmonium for a Concert or Hall.	
	This Harmonium is especially adapted for Churches.				

The great superiority of ALEXANDRE'S Harmoniums over all others, is vouched for by the following TESTIMONIALS, which have all been given upon a trial side by side; all Amateurs are invited to a similar comparison.

From the REV. HENRY J. BAGGE, M.A., Cruz Easton, Newbury.

Dear Sir,—I have had an opportunity of trying EVANS'S Harmoniums at Messrs. Boosey's, but I still think that in purity of tone ALEXANDRE'S Instruments are wholly unrivalled.
 Yours truly,
 HENRY J. BAGGE.

W. Chappell, Esq.

Having examined, side by side, the various Harmoniums, English and French, we are convinced that those made by ALEXANDRE of Paris are superior to all, especially in the most material points—quality of tone and equality of power.

J. F. BURROWS. FRANK MORI.
 L. ENGEL. E. F. RIMBAULT.
 C. E. HOBBSLEY. BRINLEY RICHARDS.
 W. KURE. JAMES TURLE.
 G. A. MACFARREN. W. VINCENT WALLACE.

From HERR ENGEL, Professor of the Harmonium at the Royal Academy of Music.

I have great pleasure in stating that, in my opinion, ALEXANDRE'S Harmoniums are superior to all others, whether made in England or on the Continent. In regard to Mr. EVANS'S Harmoniums I think it right to state that Mr. Boosey has himself repeatedly admitted to me that the Instrument shown by Mr. EVANS in St. James's Hall, with his name on it, and as his invention, was one of ALEXANDRE'S.

From LINDSAY SLOPER, Esq.

December 7, 1859.

Dear Sir,—I have great pleasure in sending you my opinion of ALEXANDRE'S Harmoniums. I have long been accustomed to consider these Instruments pre-eminently excellent; and a careful comparison that I have recently made between them and Harmoniums by other makers, which have been submitted to me, has not altered my estimate of their merits.

The beauty of the different stops, which permit such an infinite variety of ingenious combination in the larger Instruments, and the purity of tone of all, render the Harmoniums of Messrs. ALEXANDRE, in my judgment, peculiarly worthy of public patronage.

Thomas Chappell, Esq.

I remain, dear Sir, faithfully yours,

LINDSAY SLOPER.

Full descriptive Lists (Illustrated) will be sent on application to CHAPPELL & CO. 50, New Bond-street.

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From G. A. MACFARREN, Esq.

About two years ago I wrote Mr. EVANS my opinion of his improvements upon one of ALEXANDRE'S Harmoniums. I was not then aware that the Instrument was ALEXANDRE'S, or of the existence of the Drawing-Room Model Harmonium, which I find possesses all the advantages of Mr. EVANS'S improvements, produced by different means, with the superiority of being less destructible than the Instrument as altered by him. The Harmonium manufactured by Mr. EVANS which I have heard, is certainly inferior both in sweetness and power of tone to that of M. ALEXANDRE at the same price.

From Dr. RIMBAULT, Author of many celebrated Works on the Harmonium.

For sweetness of tone, delicacy of touch, and powers of expression, the ALEXANDRE Harmonium is decidedly the best under manufacture. I have had constant opportunities of testing the Harmoniums of various makers, French, German, and English, and have no hesitation in pronouncing them all inferior, especially in quality of tone, to those made by M. ALEXANDRE. The English, unless made with ALEXANDRE'S reeds, are decidedly the worst of all.
 EDWARD F. RIMBAULT, LL.D.

From JAMES TURLE, Esq. Organist of Westminster Abbey.

Having heard and carefully examined the Harmoniums respectively manufactured by EVANS, DEBAIN, and ALEXANDRE, I feel no hesitation in giving the preference to those of the last-named maker.
 December 10, 1859.

JAMES TURLE.

From W. VINCENT WALLACE, Esq.

20, Berners-street, Dec. 10th, 1859.

I have much pleasure in stating how delighted I have been with the ALEXANDRE Harmoniums, more particularly those classed as the Drawing-Room Model. The touch is as light as that of a first-rate Piano, and the many beautiful effects produced by the different stops must render the study of the Instrument highly interesting. In my opinion the ALEXANDRE Harmoniums, of every description, far surpass those of any other maker.

Believe me, yours truly,

W. VINCENT WALLACE.